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# THE ERA

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ESTABLISHED 1837.

Publishing Offices: 35, Wellington Street, Strand, London, W.C. 2.

VOL. 85. No. 4,354. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. WEDNESDAY, MARCH 1, 1922. PRICE FOURPENCE.

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MISS MAIDIE SCOTT.
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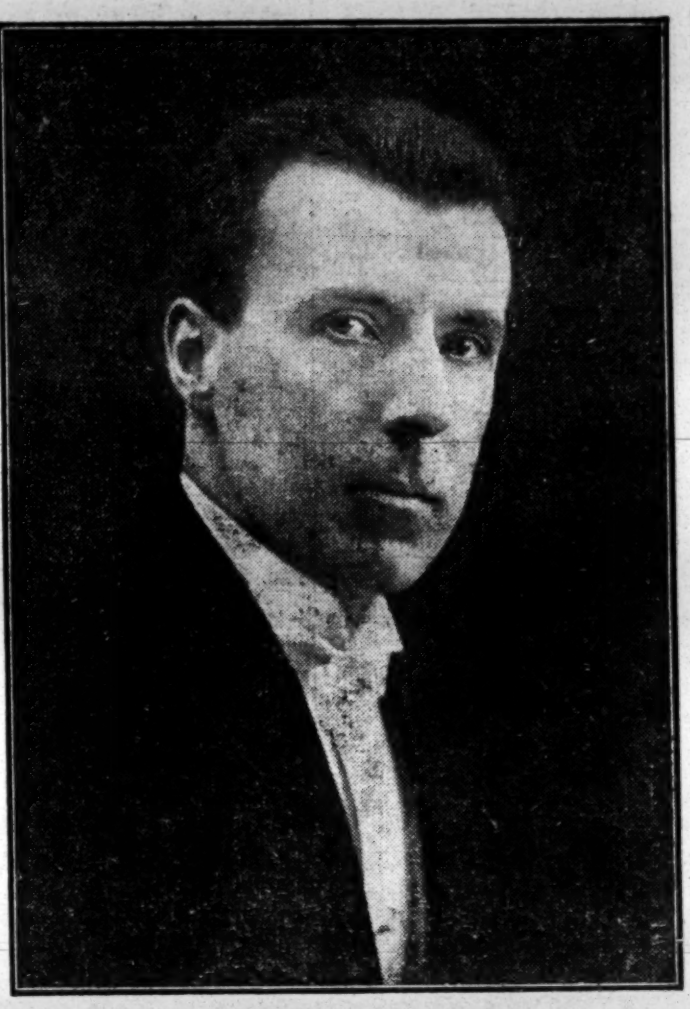

GUS FOWLER. *Photo by Dobson*

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**This week, at the Victoria Palace, that novel and interesting entertainer, Gus Fowler, the Chronometrical Illusionist, is making his re-appearance in Town. We understand that new and startling illusions are in active preparation. Next week Mr. Fowler goes to the Palace, Plymouth, returning to Town shortly. Messrs. Reeves & Lamport are his business representatives.**

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'Phone, Hampstead 5942.

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Garrick Theatre,
W.C.

MR. CHARLES LAKE.
This, T.R., Lincoln.
Next, County T., Bedford.

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Holiday.

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On tour.

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The Supreme Ballroom Dancers.
The Euston.


# PEGGY O'NEIL

HEAR IT, THIS WEEK,
AT
**VICTORIA PALACE.**

***

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"The audience roared and yelped with joy over 'The Jeffersons,' and Mr. Bert Bailey was irresistible."—*News.*

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**"THE JEFFERSONS" will be toured throughout the year and practically every theatre of standing has been booked or re-booked.**

This Week:— Southampton Hippodrome.
Next Week:— Brighton West Pier.

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Big success.
"THE GENTLEMAN FROM DARTMOOR."
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Permanent address, The Moody-Manners Stores, The Hyde, London, N.W 9.

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At lib., Gen. or Bus. Mgt.
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MR. W. H. GARBOIS.
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This, O.H., Leicester; next, O.H., Southport.

MR. FRED GROVE.
Disengaged till March 11.
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"A Safety Match" (Co. A).
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March 6, N.T., Oxford.

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The Major, in "The Faithful Heart."
Comedy Theatre, W.

JOHN E. KEENAN.
Songs, &c., to Order.
I especially invite commissions for Incidental, Ballet, and other music.
Please write for specimens of my scores.
Band, H.M.T.E., Shotley.

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Lead, Miss Ethel Irving's Co. This, T.R., Bournemouth; next, G., Southampton.

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At lib., Heavies, Char., or L. Com.
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GRAND THEATRE, LUTON.
March 13, April 10, 17, May 8, 22, on.
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Aug. 7, 14, on, with exceptions.
Fast booking Autumn.
No Revues or Dramas entertained.
E. G. FALCON, Spring Cottage, Fort Augustus.

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READING,
March 20, April 10, May 8, June 12.
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April 10, June 26, Aug. 28, Sept. 4, on.
NORTHAMPTON,
May 8, 15, 22, 29, June 5.
MILTON BODE,
County Theatre, Reading.

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WANTED, First-class Attractions only. Bookings: D'Oyly Carte and Carl Rosa Opera Companies, Sir Martin-Harvey, Irene Vanbrugh, Owen Nares in "The Charm School," "The Sign on the Door," "My Nieces," Grand Guignol Plays, "Ambrose Applejohn's Adventure," &c.
Apply, S. C. DORRILL.

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WANTED, good Comedies, Easter, Whitsun, July, August, and September. Apply, JENKIN HUMPHREYS.

GRAND THEATRE, LLANDUDNO.
WANTED, really good Comedies or Plays (non-musical), for Easter, beginning April 15, and Whit week. Write MANAGER at once.

ALBANY WARD THEATRES.
Owing disappointment.
WANTED, First-class Revue,
March 13,
March 13,
March 13,
for WEYMOUTH.
BOOKING DEPT.,
2, Redland-park, Bristol

LYCEUM THEATRE, IPSWICH.
WANTED, first-class Attractions for March 27 April 3 and 10.
Only vacant dates this season.
Apply, MISS EDITH PARKIN, as above.

CHELMSFORD.
Capacity 600.
No Theatrical Opposition.
Population over 20,000.
This is the county town of Essex, and first-class Musical Attractions, &c., will undoubtedly draw big money. Theatre now undergoing elaborate renovation.
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One or Two Shows Nightly.
Three Nights or Repertory.
Write, stating terms and all other particulars,
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Sharrow, Upper Moulsham, Chelmsford.

WANTED, Musical Comedy or Revue, April 3.
MANAGER, Alexandra Th., Pontefract.

THEATRE ROYAL, STOCKPORT.
THEATRE ROYAL, ASHTON-UNDER-LYNE.
WANTED, First-class Attractions.
STOCKPORT: May 1, June 12, 19, onwards, with exceptions.
ASHTON: April 10 and 24, onwards, with exceptions.

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No. 1 Attractions only entertained, to follow D'OYLY CARTE, GEORGE EDWARDES' "LADY OF THE ROSE," and New Production, "CHU CHIN CHOW," "SALLY," &c., &c.
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ASHTON: Sept. 11, 25, and Oct. 9.
Address,
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Victoria Park, Stockport.

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WANTED, First-class Pantomime, for Royalty Theatre, Chester.
Three weeks.
MILTON BODE, County Theatre, Reading.

WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WANTED, First-class Attraction,
Wanted, First-class Attraction,
Wanted, First-class Attraction,
Week commencing March 6.
Week commencing March 6.
Week commencing March 6.
And three days, March 20, 21, 22.
And three days, March 20, 21, 22.
And three days, March 20, 21, 22.
Offers to C. A. SEEBOLD, as above.
Offers to C. A. SEEBOLD, as above.
Offers to C. A. SEEBOLD, as above.

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WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE:
March 13, April 3, 24, May 8.
GAIETY THEATRE, HASTINGS:
May 8, June 12.
PLEASURE GARDENS, FOLKESTONE:
March 20, 27, April 10, 17, May 15, 22.
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March 6, 27, April 3, 17.
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Apply, 52, Shaftesbury-avenue, W.1.
Regent 1651. "Topobill, Piccy, London."

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WANTED, First-class Musical Attractions, April 24, July 24, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

WANTED,
BRADFORD: Prince's.
HULL: Grand.
LEEDS: Theatre Royal.
For Musical or other High-class Attractions,
TWICE NIGHTLY,
from Whit. Week to August Bank Holiday (inclusive), à la Mr. Rodway's, Theatre Royal, Birmingham, Summer Season.
Apply,
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Bradford and Leeds:
FRANCIS LAIDLER.

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WANTED, First-class Attractions, March 13 (Wire), April 10.
Apply, G. H. HAWKINS, Manager.

WINTER GARDENS, NEW BRIGHTON.
The only No. 1 Theatre in district.
Vacant April 3, 10, 17, 24.
Big Attraction for Easter Week, to oblige a London manager.
WANTED, First-class Attractions.
Wire, A. DOUGLASS.

WANTED, First-class Attractions.
Vacant through misunderstanding.
O.H., BELFAST, March 6, March 6.
March 6, March 6.
March 6, March 6.
Also April 3, May 8 (?), June 12.
G.T., DUBLIN, May 22 (?).
O.H., CORK, May 29 (?).
P.T., WESTCLIFF, June 5, 12, 26.
Apply,
THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester place, W.C. 2.

KING'S THEATRE, GREENOCK.
WANTED, Good Attraction.
March 6 suddenly vacant.
Wire, WRIGHT BROS. WRIGHT.

EMPIRE THEATRE, MOTHERWELL.
Once or twice nightly.
WANTED, First-class Companies, Drama, Revue, Musical Comedy, and Variety Combinations.
High class Concert Parties entertained.
Monday, March 13.
Monday, March 13.
Monday, March 13.
Wire. Wire. Wire.
First-class attractions only.
Apply MANAGER, as above.

OLDHAM GRAND THEATRE.
The Premier Theatre of Lancashire.
WANTED, for a few vacancies in the Autumn, No. 1 Musical Attractions only. Address, ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. Anne's-on-Sea.

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All communications,
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"The Chalet,"
Poulton-le-Fylde.
'Phone: Poulton-le-Fylde 22.

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SOUTH-WESTERN BUREAU,
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WANTED, Attractions, Monday Next, March 6, 27, on, with ex. JACK ARNOLD, Victoria, Lye. 'Phone, 70.

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Vacant March 6 (?), 13, and 20.
WANTED, Revues, Variety Combinations, Dramas.
B. KENNEDY, Empire, West Bromwich.

Grand Opera House, Scarborough.
WANTED, first-class Attraction, March 13, vacant through obliging management. Apply, DAVID BLISS, 22, Leicester-square, W.C.

COUNTY RINK, RAMSGATE.
Largest hall in Kent. Seating 2,000.
WANTED, Circuses and Combinations for Summer Season.
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**For other Companies Wanted see Displayed Wanted Section.**

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"SCANDAL."
WANTED, Spring Dates.
Apply,
ARTHUR HARDY,
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WANTED, First-class Theatres for
LEON M. LION
and
TOM WALLS and LESLIE HENSON'S
Principal Company,
"BROWN SUGAR."
"BROWN SUGAR."
"BROWN SUGAR."
"BROWN SUGAR."
Once or Twice Nightly.
Once or Twice Nightly
Oct. 9,
Oct. 9,
Oct. 9,
Oct. 23,
Oct. 23,
Oct. 23,
and
Nov. 27.
Nov. 27.
Nov. 27.
Write, 29a, Charing Cross-road, London, W.C.2.
Telephone, Regent 2692.

Albert De Courville's Production, "THE VERY IDEA," with Easten Pickering.
WANTED, March 6, 27, April 17, 24.
HALDANE CRICHTON, Grand Theatre, Hull.

WANTED, Monday Next, also March 27.
"SHIP AHOY!"
"SHIP AHOY!"
Printing ready.
Wire,
Gallimore Palace Theatre, Stamford.

"DARBY AND JOAN"
and Repertoire Vacant.
WANTED, Monday next, onwards, with exceptions.
Wire for Monday next,
REGINALD BROWN,
Empire, Taunton.

WANTED, Monday next,
Wanted, Monday next,
to precede Barrow,
owing to No. 1 Music Hall closing down.
"THE WHIRLIGIG."
Albert de Courville-Moss' Empires Production.
The Famous Show from Palace, London.
The Finest No. 1 Company Touring.
Wire, MANAGER, "Whirligig."
County Theatre, Bedford.
Refer, Hippodrome, Balham, S.W., re business last week.

WANTED,
MARCH 6,
MARCH 6,
MARCH 6,
between Swansea and Bournemouth.
APRIL 3, between Brighton and Southend
MAY 29, and various dates on.
Bookings include: Tivoli, New Brighton; Grand, Swansea; Gaiety, Hastings; West Pier, Brighton; T.R., Bournemouth; Grand, Southampton; O.H., Buxton; T.R., Plymouth; Ambassadors, Southend.
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
A Revue of Character, Cameos, Harmony, and Burlesque.
A NEW STYLE OF ENTERTAINMENT.
WITH AN IRRESISTIBLE PUBLIC APPEAL.
Refer to Mr. A. S. Piggott, Playhouse, Liverpool; Mr. Herbert Jay, Kingsway Theatre, London; Mr. Chas. Scutt, Gaiety, Hastings; Mr. H. W. Rowlands, 52, Shaftesbury-avenue, W.
Wire, LOUIS RIHLL.
This, Grand, Swansea.
Next, 47, Strand, W.C.

WANTED,
"A WEEK-END," No. 1 Company.
"A WEEK-END,"
April 24, May 1 (North).
"A LITTLE BIT OF FLUFF."
"A LITTLE BIT OF FLUFF."
March 27, April 3, 24,
and a few summer dates.
W. W. ELLIS,
44, Carlton-hill,
London, N.W.8.

"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
The Soundest Drawing Comedy Touring.

WANTED,
March 27, April 3, 17,
Sept. 11, Oct. 9.
BERTIE RALLAND,
Perth Theatre, Perth.

"THE JEFFERSONS," 6th year of tour.
"THE PARTNERS."
The Most Successful Comedies Touring.
Once or Twice Nightly.
Wilfrid Shine in his Original Characters.

WANTED, April 17, July 10, Aug. 7.
Three nights each play if desired.
SEE FRONT PAGE.
A. DOUGLASS,
Winter Gardens, New Brighton.

Piccadilly Productions present
"RAFFLES."
"RAFFLES."
"RAFFLES."
"RAFFLES."
Entire Production Toured
WANTED, EASTER WEEK.
Wire or write,
GEN. MANAGER, Tavistock House, James-street, Covent Garden, or 'phone Reg. 3523.

MRS. KIMBERLEY'S UP-TO-DATE REVUE.
"TWIDDLY BITS."
"TWIDDLY BITS."
"TWIDDLY BITS."
WANTED, March 20, March 20, March 20.
Wanted, March 20, March 20, March 20.
Wanted, March 20, March 20, March 20.
Star cast, including Allan Hanbury, Billy Stewart, and Etta Ray. The Six Olracs, The Six Drummer Girls, &c., &c.
Magnificent production. Brimful of Comedy.
The Show to draw the money.
Letters: Grand Theatre, Brighton.
Wires: "Drama, Brighton."

WANTED, Small Theatre, any district, week, March 20 or 27; liberal sharing terms. Box 629, "The Era."

"THE CHOCOLATE SOLDIER."
One of the best Musical Attractions now touring.
WANTED, First-class Theatre or Music Hall, April 3 (Mid.), April 24 (London area); also Aug. 7.
Apply, HUBERT WOODWARD,
Broadmead House, Panton-street, S.W.1.

WANTED, Monday Next, also 13th.
"CHERRIES REVUE."
Big Comedy and Singing Show.
Wire, CITY VARIETIES, HULL. Wire.

## THEATRES WANTED.

THE H.B. PHILLIPS OPERA CO. (Late N. Section, CARL ROSA OPERA CO.)
WANTED, Dates
Principals include:
Evelyn Birks,
Enid Cruickshank,
Hope Laurin,
Doris Lemon,
Elsbeth Wakefield,
Harison Cook,
Wilfred Davies,
Parry Jones,
John Kelly,
William Michael,
Frank Russell.
Furness Williams,
Full Chorus and Orchestra,
Large Repertoire.
This is the same Company that did the record 16 weeks' season at the Shakespeare Theatre, Liverpool; also exceptional business at Glasgow, Leeds, Dublin, Belfast, Cork, Swansea, Newport, Southampton, Huddersfield, Bournemouth, &c.
Vacant March 13, near London.
Address, H. B. PHILLIPS, 15, Mortimer-street, London, W.1.
Telephone: Museum 3223.

Under the Direction of Nelson King.
FRANK FORBES-ROBERTSON
in
A Repertoire of Selected Plays, including "THE CALL OF THE ROAD."
WANTED, No. 1 Theatres Only.
Autumn, 1922, and Spring, 1923.
NELSON KING, T.R., Blackburn; T.R., Bury.

**For other Theatres Wanted see Displayed Wanted Section.**

**NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.**

## ARTISTS WANTED.

WANTED, Rehearse To-day,
Open next week, London,
Gentleman, tall; not less than 6ft.
To look about 40.
For Refined, Heavy Part.
Also Tall Small Part Man.
Apply at 12 o'clock, HUNTER, rehearsing, 3, Bedford-street, Strand.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, Cinema Artists, all lines, for forthcoming British productions. Apply, MAITT & MYERS, Variety and Cinema Artists' Agents, Angle House, 1, Litchfield-street, W.C. Regent 5754, 3917. Telegrams, "Maimye, West Strand." Will artists known to me write, enclosing photograph?

WANTED, first-class Song Demonstrators and Concert Party Artists for Blackpool, Douglas, and Scarborough. Send photos and stamped addressed envelope when applying for audition to R. REYES, H. Sharrles & Son, 77, Church-street, Blackpool.

WANTED, Vocalists, Instrumentalists, Reciters, Pipers, &c., for Concerts in West End. Write (stamp) for particulars, LEAGUE OF BRITISH ARTISTS, 119, Charlotte-street, W.1.

WANTED, Assist. Manager, touring; take small part; security required; good salary; inexperienced considered. Box 630, "The Era."

WANTED, Ladies, perfect figures, refined statuary act. Partics., photos. Box 626, "The Era."

WANTED, Chorus Ladies, for "Oh! Laugh" Revue. Send particulars and photo, or apply, to BILLY CARYLL, Grand Theatre, Doncaster

WANTED, Male Chorus, exceptionally good voices; used to harmony. Particulars, height, &c., Box 623, "The Era."

ADA LILLE.
WANTED, All-round Dancers, Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

WANTED, exceptionally good Ballroom Dancer (Male). Particulars, height, &c., Box 622, "The Era."

## ARTISTS' WANTS.

WANTED by Contralto, Evening Engagements, dinners, concerts, &c
ALICE RYDE,
33, Guildford-road, S.W.8.

WANTED, Revue or Musical Comedy, by the TWO SISTERS WALTON, Toe, Character, and Eccentric Dancing Act. Just returned from the Continent. Wire or write, 20, Boundary-road, St. John's Wood, N.W.8.

WANTED, Monday, on, QUEENIE TORNA, Premieré Danseuse, first-class C. P. or Revue; Classical Toe, Eastern and Character Dances a speciality. P.A., 67, Underdown-rd., Southwick, Sussex.

WANTED, Engagement, Soubrette; sing, dance, and low comedy. AMY MANFREE, 130, Kennington-road, London, S.E.11.

WANTED Known, DAINTY DOLLY VERNON, Ver. Sop., Soub., Dancer, joining duds for C.P., R., M.C. Wire, 4, Edwards-rd., Whitley Bay.

WANTED, Engt., by TENOR, GOOD, TRAINED, with Class C.P., pro. or semi-pro. Write, Box 596, "The Era."

STAN CARTMELL, VERSATILE COMEDIAN AND DANCER.
WANTED, MARCH 13, REVUE OR FIRST-CLASS C.P. THIS, OSBORNE; NEXT HIPPO., SALFORD, DE LACY'S "HUMPTY DUMPTY."

WANTED, Monday, by GUS HAMILTON, the Immaculate Light Comedian. Voice and personality. Ideal Juv. Lead. Excellent feeder.
Wire, Hippo., Wednesbury.

WANTED, Engt., Gent., young, height 5ft. 5½, Lt. Comedy or any non-singing part, revue, farce, &c.; mod. salary; long engt.; experienced. Could arrange Soubrette, sing and dance, joint. SPENDLOVE, 130, Kennington-road, London, S.E.11.

WANTED, by FRED FIELDS, the popular Comedian. Vacant. Revue, Minstrels, or Concert Party. Wire, 7, Oxford-terrace, Paddington.

WANTED Known, a Light Comedian and Soubrette, expert dancers, Vacant Revue, C.P., &c. March 13. Can be seen working London next week. McLLOYD, 154, New Church-road, Camberwell, London, S.E.

## MUSIC HALL ARTISTS WANTED.

GRAND THEATRE, LEEK.
WANTED, Variety Artists, all lines, Musical Acts, Specialities, March 6, onwards. All particulars, with lowest salary, to ALLAN MILTON, 6, The Quadrant, Buxton.

EMPIRE THEATRE, MOTHERWELL.
WANTED, First-class Variety Acts.
Nothing Too Big.
Nothing Too Small.
Share or certainty.
Apply, by letter only, to MANAGER, as above

## MUSIC HALL ARTISTS' WANTS.

WANTED, Monday, also March 13, EDDIE MORLEY, Black-faced Comedian. 25, Oswin-street, London, S.E.

WANTED, Monday and on, ERIC GIBBS, latest songs. Offers. C/o 97, Dean-street, London, W.1.

FRED WARD,
Comedian.
WANTED, Monday; also March 20.
Wire, 34, Oldham-street, Hyde.

WANTED Known, DERRICK MACKINSTRY, Scotch Comedian, with his original act, vacant. 62, Stembridge-road, Anerley, S.E.

TOM GARLAND,
The Popular Magical Ventriloquist.
WANTED, March 6, on, with exceptions. Top or bottom. Offers, Royal, West Bromwich.

WANTED Known, The 2 TAFFIES, Famous Harmonising Humorists, vacant March 6, 13, 20. Wire, Opera House, Dudley.

WANTED Known, thanks for numerous offers. Still liberty. WILLIE STOPIT, Comedy Tumbler and Revue Novel, in singing and dancing. C/o "The Era."

WANTED, March 6, 13, on, exceptions, THE DOREENS (Violet and Sadie), in song and simultaneous speciality dances. This Temp. Hall, Merthyr, S. Wales. Coms., house add., 6, Dany's-park.

THE KOBES.
THE KOBES.
Real Japanese Speciality Entertainers.
WANTED, March 6 and 27. Please write or wire quick. 1, Allardyce-street, Brixton, London, S.W.4.

WANTED, Monday, SYD McLLOYD TRIO. Original 15-minute Revuette. This and next, 154, New Church-road, Camberwell, S.E.

WANTED, March 6, by ATLAS-YULCANA GIRLS, Beautiful, Artistic, Sensational. Coliseum, Belfast. Wire, ATLAS, 105, Joy-street, Belfast.

GREAT BEN BAJAMAAS TROUPE.
GREAT BEN BAJAMAAS TROUPE.
Sir French Moroccan Arab Acrobats and Lightning Tumblers and Pyramid Act, as known by manager and agent.
WANTED, Monday, March 6, 20, 27, April 10, on, with exceptions. Wire quickly for Monday. No sole agent. Can accept any first class offers for managers as agent. Coms., 226, Barking-road, Canning Town, London, E.

## CIRCUS ARTISTS WANTED.

WANTED, good Sensational Speciality Act for Circus Season.
Ireland.
Open Easter Monday.
Lowest and full particulars,
COLIN SHAW,
Cavan, Ireland.

## CIRCUS ARTISTS' WANTS.

WANTED, by MONS. BELLINI, at liberty for tenting, with two first-class Acts, consisting of Aerial Trapeze Act, also Table Balancing and Plate and Tub Spinning Act; good apparatus and beautiful costumes. Offers invited for first-class Circus only. This week, Empire South Bank, Yorks. Perm. address, Springwood House, Littlemoor, Pudsey, Yorks.

## MUSICIANS WANTED.

WANTED, Musical Director, first-class violinist essential; thoroughly experienced in variety and musical shows Address, stating fullest particulars, terms copies of references, &c., PALLADIUM, Llandudno.

WANTED, Conductor, Piano, arrange small Revue; very lowest; letters only. GREY, 21, Canterbury-road, New Cross, London.

WANTED, a few Violin Leaders (with libraries), for the summer months, on liner orchestras. Please call and interview ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.

WANTED, brilliant, experienced Violin-Leader, cinema, evenings only; £5. Also Orch. Organist; 3 mats., 6 evgs.; £4 15s. Must open definite Monday next. State age, full partics., &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, first-class Leader and Repetiteur (gents. only), for cinema, to open March 13; audition to-day (Wed.) and Thurs., 11 to 12 o'clock. Apply, MUS. DIR., Palmadium, Palmers Green, N.13.

WANTED, Leader Violinist, Orchestral Pianist, and Organist. No Sundays. Ladies or Gents. Write or call, Thursday, between 11 and 1, PICTURE THEATRE, Richmond-road, Kingston-on-Thames.

WANTED, Ladies, Violiniste, Pianiste, 'Celliste, each double-handed or novelty instrumentalists, in addition to sound orchestral ability; hotel work. Call (after 6 o'c.), 24, Dunsmure-road, Stamford Hill, N.

WANTED, Violinist for Trio, 15 miles from town; audition 10-11 a.m. Friday. 61, Camberwell New-rd.

WANTED, Violinist, for Light Evening Engt., Hammersmith district. Box 646, "The Era."

WANTED, a Good Lady Cornettist, for Cinema Orchestra. Apply to-day, Wednesday, at 3 o'clock, with instrument, ELECTRIC THEATRE, Westow Hill, Upper Norwood.

THEATRE ROYAL, PONTYPOOL, MON.
WANTED, Cornet Players, to open Monday next. Lowest rock-bottom terms in first letter. GEORGE HENRY PITT.

WANTED, Musicians, at First-class Variety Halls.
BIRMINGHAM EMPIRE.—Clarinet.
EDINBURGH EMPIRE.—Viola.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, Euphonium and E Flat Bass. Ex-Service men. Pitching. Terms, shares. BANDMASTER, 52, Lynn-road, Balham.

WANTED, by Birmingham City Police Band, competent Flute Player, age not over 30; minimum height 5ft. 8in; commencing weekly pay 70s., with allowances for boots, rent, &c. Apply CHIEF CONSTABLE.

WANTED, Organist. Permanent. Globe Cinema, Plumstead, S.E.18. Apply, M. D., Fulham Grand Theatre. Six evenings. Two matinées.

WANTED, Relief Organist-Pianist, North London Cinema. Call Wednesday and Thursday before 12 a.m. 22, Vartry-road, Amhurst Park, Stamford Hill, N.

WANTED, Pianiste (lady), for small cinema in South-West London; 4½ hours daily. Write, stating very lowest terms, to Box 617, "The Era."

## MUSICIANS WANTED.

WANTED, Orchestral Pianist and Violinist, joint, with library; fit and play to pictures; good readers; evenings only; one matinée; 50 miles London. Refs., age, lowest terms, Box 613, "The Era."

WANTED, first-class Orchestral Pianist, Jazz and straight; hotel, seaside; peramnency; excellent players, with first-class experience, only entertained. Letters, Box 611, "The Era."

WANTED, for Pavilion, St. Mary-street, Cardiff, Orchestral Pianist, experienced in good classic music; open March 13. State in first letter lowest terms and experience. Apply, ROGERS, M.D., Pavilion, St. Mary-street, Cardiff.

WANTED, steady and reliable Orch. Pianist, gent. preferred; thor. exp. Tavan's, &c., for cinema; 6 nights (6-10) and two matinées. Refs. and lowest terms to FRANKLYN LAYTON, Mus. Dir., Central Cinema, Lincoln.

WANTED, Relief Pianiste (lady) for small cinema, South-West London; half hour nightly. Write, stating lowest terms, to Box 616, "The Era."

WANTED, for Small Cinema in Cornwall, Fully-qualified Pianist, for Playing to Pictures, or with Orchestra (if required). References, £2 weekly. MANAGER, Palace, Redruth.

WANTED, immediately, Excellent Relief Pianist, one able to play and fit pictures. Salary £4 for six days (no Sundays). Audition Friday. Write, Box 645, "The Era."

WANTED, at once, Good Amateur Harpist (Lady or Gent.), to Join Bandmaster and Wife in Interesting and Profitable Summer Tour. Harmonium Players may write. "K.," Glenrose, Orchard-road, East Cowes.

WANTED, good Banjo or Guitar Player, Vocalist if posible. Particulars, Box 621, "The Era."

WANTED, good Drummer, also Violinist; permanency to good men; pictures and varieties. References and lowest terms. MANAGER, Vint's Palace, Neath.

WANTED, for Lord John Sanger's Tour, Mid-March, Clarinet, Cornet, Trombone, Euphonium, Bass. Terms £4 and bonus. Highest references, &c. Box 643, "The Era."

BANDMASTER GUY and his Band, Late Crystal Palace.

WANTED, E flat Clarinet, good solo; brilliant Solo Cornet; Quartette of Saxophones; Bass Drummer, to make up his private Band for Long Tour, commencing Easter Monday; must be good men. Also all instruments willing to join good Territorial Band for London and Seaside Engagements. Apply, by letter, addressed envelope, BAND SECRETARY, 12, Little Pulteney-st., W.C.

WANTED, Violin, Piano, Cornet, Drums. Weds. and Sats., 7.30 till 10 p.m. Write, with terms, &c. BLUNT, 5, Grosvenor-avenue, Richmond, S.W.

WANTED, efficient Lady Instrumentalists (vocalists an advantage) (men considered), incl. Tymps., Glocks., &c.; comfortable summer engagement (Lancs) from June 4. Concert work, 3½ hours daily, 2 perf., 7 days. Terms, refs., age, photo if possible, DEVINE, Mus. Dir., 9, Fauconberg-road, Chiswick.

WHITBY URBAN DISTRICT COUNCIL.

WANTED, a BAND.

The above Council invite tenders for an Orchestra for the Season, 1922, for the Spa, Whitby, as follows:—

Eight performers (including Conductor), to commence 2nd July, 1922, until 22nd July, 1922, inclusive.

Twelve performers (including Conductor), from 23rd July, 1922, to 3rd September, 1922, inclusive, and

Eight performers (including Conductor), from 4th September, 1922, to the 24th September, 1922, inclusive.

In all a Band period of twelve weeks.

The Band will be required to give the following performances daily:—

Sunday afternoons, 2 hours, and evening, 2 hours.

Mondays and Saturdays, afternoons, 1½ hours, evenings, 2 hours.

Remaining week-days, morning 2 hours, evening 2 hours.

All musicians to be fully competent. Conductor to provide an up-to-date library of music.

Tenders, accompanied by full particulars, to be sent in sealed envelope, marked "Band Tender No. 2," not later than Monday, 6th March, 1922, to

THE MANAGER,
The Spa,
Whitby.

WANTED, Bandsmen, for Territorial Artillery Band. Good prospects for engagements. Apply, with instrument, Wed., 8.15, or Sunday, 11 o'c. Drill Hall, Ennersdale-road, Lewisham, S.E.13.

WANTED Known,
The MARGUERITE LAKE
Orchestral Classes.

For particulars apply
44, Telford-avenue, Streatham, S.W.
APPOINTMENTS FOUND.

WANTED, immediately, for Artillery Staff Band, permanently stationed in the South of England, good Instrumentalists, Double-handed men preferred, particularly Clarinet Players coupled with Violin; good prospects of engagements; usual terms of service; only first-class men need apply. Box 536, "The Era."

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, Orchestration, Composition. (String or Military.) G. A. JAQUES, Borough Theatre, E. 52, Knox-road, Forest Gate, E. 7.

MUSIC ON HIRE.

WANTED Known,
THE LONDON MUSIC LIBRARY,
ALGERNON CLARKE, Proprietor.
Supported by Leading Cinemas. Music selected to suit all films. Catalogue 20,000 pieces. Music bought and sold. Musicians and Bands provided for Cinemas and Private Engagements.
Band Parts Arranged.
Orchestration.
ORCHESTRAL CLASSES.
Violin, Viola, Banjoline, Piano.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.

WANTED Known, Music on Hire. Best Cinema Music in the World. Finest Repertoire in the Country. Mention instruments when writing. The price will suit you. CINEMA MUSIC LIBRARY, 25, Seaford-rd., West Ealing, London, W.13.

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Berg and Fox Incidental Music. Lowest terms. HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

WANTED Known, THE MOVIES LENDING LIBRARY, cinemas, cafés, Mons. and Thursday, 10.30 to 1 o'clock, or appointment. 164, Queen's-road, Bayswater, over Peepshow.

WANTED, Songs and Dance Music for publication. KINGSWAY MUSIC CO., 10, Denmark-street, W.C.2.

WANTED, Violinists to try Ital., Silk E String; sample 4d. Write for lists. M. DIR., The Cinema, Bishop's Stortford, Herts.

## MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,

WOODFIELD-ROAD, PADDINGTON, W.
(Three minutes from Westbourne Park Station).
'Phone, 5902 Hampstead.
Licensed by the London County Council.

Lessee and Manager,
WILFRED E. BOYCOTT.

This Agency and all classes are under the personal direction of Wilfred E. Boycott, six years sole manager for Fritz Kreisler, 3 years ditto for Harold Bauer, Touring Manager for Vert's Agency, Cork-street, touring with Madame Albani (farewell tour), Pablo Casals, Jacques Thebaud, &c., &c.

Members of classes are trained by well-known and competent professors, who have no need to conceal their identity.

DRAMATIC AND ELOCUTION CLASSES.
Instructed by the Famous Actors and Elocutionists.
F. RAWSON BUCKLEY
and
GEORGE BRANDRAM.
Early Bookings Advisable.

WANTED Known,
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Walham Green, S.W., conducts Orchestral Classes daily for all instruments at Westbourne Park Studios (address above).

Instruction given in standard works, Tavan arrangements, &c.
Music lent for home study.

ACTUAL EXPERIENCE IN CINEMA ORCHESTRA PROVIDED.

Violin and Piano lessons given.

Appointments found.

Special auditions for summer and seaside engagements take place at above studios Friday and Tuesday afternoons, March 3 and 7, at 2.15 p.m. Managers engaging orchestras and quartettes please note.

Interview and audition any morning except Saturdays.

Complete Orchestra, Trios and Deputies provided at shortest notice.

All Applications for Classes, Orchestras, Trios, Registration (for engagements) to W. E. BOYCOTT.

WHITBY URBAN DISTRICT COUNCIL.

WANTED, a BAND.

The above Council invite Tenders for a Band for the Spa, Whitby, for eight days only, commencing on Sunday, the 4th June, 1922, and finishing on Sunday, the 11th June, 1922, inclusive.

Not more than eight performers, including Conductor.

Conductor to provide up-to-date library of music.

The Band will be required to give two performances daily of two hours' duration each.

Tenders, accompanied by full particulars, to be sent in sealed envelope, marked "Band Tender No. 1," not later than Monday, 6th March, 1922, to

THE MANAGER,
The Spa,
Whitby.

WANTED Known,

THE ORCHESTRAL TUITION CLASSES.

NOTHING SUCCEEDS LIKE SUCCESS.

All our pupils are successful because they are thoroughly

TAUGHT ORCHESTRAL WORK,

and they are pleased because they get so quickly placed into decent positions.

If you are musical, and play any instrument, come and see us at once, and we will put you in the way of earning a good living by your musical ability.

We teach all Tavan Arrangements, and lend you music for home study.

LET US ADVISE YOU.

We will not encourage you unless we feel assured of your success.

FREE AUDITIONS
every morning from 10 a.m. till 1 p.m.
Monday and Thursday evenings, 5.30 till 8.30 p.m.

Full Orchestras, Quartettes, Trios, or single instrumentalists supplied at shortest notice.

GOOD DEPUTIES ALWAYS ON HAND.

CINEMA BUREAU,
18, Cecil-court,
Charing Cross-road, W.C.
Do not mistake the address.

WANTED Known, WILSON'S MUSIC LENDING LIBRARY is the finest and cheapest in the country. All music carefully selected. Weekly parcels from Piano Solo, 2s. 6d.; Orchestra (mention combination), 3s. Carriage paid one way. 54, Victor-road, Bradford.

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), cinema, café, &c. Lowest terms. M. W., 13, Ellington-street, Barnsbury.

WANTED Known, PRELUDE, by Rachmaninoff, cheapest and best Edition for Trio, 7½d. post free. Send now to HOWARD & CO., 19, Percy-street, W.1.

WANTED, MS., Songs and Dance Music, for Publication. Good-class. HOWARD & CO., 19, Percy-street, W.1.

WANTED, Lady Violinistes, 'Cellistes and Pianistes requiring exp. in Cinema and Hotel Music, should join the NORTH LONDON ORCH. CLASSES, now forming, conducted by exp. professional, with large library. Terms, &c., Box 628, "The Era."

WANTED Known, melodies harmonised, MSS. revised; ready for publication. Fees moderate. JOHN W. APPLEYARD, Elm-street, Skelmanthorpe, Huddersfield.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality. 27, Edwards-street, Stockton-on-Tees.

WANTED, 'Cellists to write for particulars of "5th String (E) Adapter" and "'Cello Tuneometer." No screws, no alteration to 'cello. Can be adjusted for trial on any 'cello and removed in 5 minutes, leaving no marks. Violinists should see the "Violin Tuneometer." WILKINS, 30, Cardiff-road, Luton.

PROFESSIONAL VIOLINISTS NOTE.

WANTED Known, an Eminent Violin Virtuoso and Musical Director is prepared to accept a few talented pupils who are desirous of becoming first-class Soloists, Orchestral Players, and Leaders. A thorough final training offered in all Classical and Standard works, Exercises, Solos, Concertos, &c. Studio within easy reach of Central London. For full particulars, &c. Apply, Box 619, "The Era."

WANTED, Songs and Pianoforte Music for publication. NEVIN MUSIC PUB. CO., 72, New Oxford-street, W.C.

WANTED, Violinist, to give advertiser Lessons, evenings or Sat. afternoon; mod. terms. H. MILLER, 69, Netherwood-road, W.14.

## CHANGE OF ADDRESS.

# MAURICE PIENA

begs to announce that, owing to increase of business, he has been obliged to remove to more commodious premises at

**57, HIGH STREET, NEW OXFORD STREET, W.C.2.**
(FIRST FLOOR).

He wishes to take this opportunity of thanking his numerous clients, who have made this step necessary, and trusts to be favoured with their valued patronage in the future, as in the past.

## MUSICIANS' WANTS.

WANTED Known, Musical Director (baton), disengaged; L.R.A.M. (Theatrical Conductorship); 10 years' practical experience with both Orchestral and Military Band; Mus. Com., Revue, Variety; composer and arranger; excellent references; could double 'cello, and also some reputation as a vocalist (baritone). Box 572 "The Era."

WANTED, Engagement by Musical Director-Violinist, with library; first-class experience. Box 530, "The Era."

WANTED, Engagement by Musical Director-Leader, can open at once. Box 531, "The Era."

WANTED, Engagement by Musical Director, Solo Violinist, first-class performer. Box 532, "The Era."

WANTED Known, MUSICAL ADVISER; highest testimonials; conscientious worker; fitting according to PREVAILING MOOD OF THE AUDIENCE. Offers invited from firms requiring first-class music; Baton or Violin. M. D., 118, Queen's-road Finsbury Park, N.4.

WANTED Known, Musical Director (baton), disengaged; L.R.A.M. (Theatrical Conductorship); 10 years' practical experience with both Orchestral and Military Band; Mus. Com., Revue, Variety; composer and arranger; excellent references; could double 'cello, and also some reputation as a vocalist (baritone). Box 572, "The Era."

WANTED, by FIRST-CLASS MUS. DIR., SOLO VIOLINIST LEADER, Engt., Cinema, London or subs. Fine extensive library. Fitting music to pictures. Can provide own orchestra. Letters, MUS. DIR., c/o Mrs. Jones, 41, Brecknock-road, Camden-road, N.7.

WANTED, Engt., known Leader-Violiniste and Pianist, as Musical Directors or Trio; experienced cinema or café; high-class large library; Tavans, &c.; highest references; at liberty. Terms, &c., M. D., 44, Junction-road, Brentwood, Essex.

WANTED, Engagement, Musical Director (bâton or violin); just concluded 7½ years, Hippo., Derby; any business. Offers to GEO. ROBERTSHAW, 33, Forester-st., Derby.

WANTED Known,
SOLO VIOLINIST AND MUSICAL DIRECTOR
at liberty, March 11.
High-class, close Picture-fitting at fingerends. Fully experienced in Vocalist and Interlude business. Strong, clear tone. Excellent references, and can be heard and seen at work in town.
Large library. Conscientious, keen, and progressive. High-class offers invited as M. D. or Orchestral Leader.
EDOUARD, 12, Robsart-mansions, Kenton-street, W.C.

WANTED, by experienced Pianist-Organist, Re-engagement as Musical Director or Manager (cinema); last three years New-street, Birmingham; first-class library. Letters to Box S. G., Lawsonia Publicity, Ltd., 12, Bull-street, Birmingham.

WANTED Known, HARRY RICHARDSON, Mus. Dir., disengaged. 29, Follett-street, Poplar, E.14.

WANTED, engagement by DAN WALLACE, M. D. (Pianist); fully experienced in cinema work; first-class references and excellent library; can open at once. 6, Eskdale-villas, Mostyn-road, Brixton, S.W.9.

WANTED Known, Pianist-Conductor, lady; 10 years' experience, as Orchestral-Pianist and Organist; double up second fiddle; excellent sight reader; highest refs.; Mus. Com., Revue, or Variety, Pictures, &c. Box 634, "The Era."

WANTED, engagement by NORMAN H. GODWIN, Pianist-Conductor; fully experienced in cinema, variety, revue, &c.; first-class references and excellent library; 14 years' experience; age 33. Can open at once.
11, St. George's-avenue, Sheerness, Kent.

WANTED, Engt. as Violin-Conductor; Leader, or Rep., by experienced player (late Beecham's Opera); exceptionally strong tone; speciality, fitting pictures; temperate, hard worker, and thoroughly used to direction; highest refs.; coast town preferred. VIOLINIST, c/o Artists Club, 34, Park-row, Bristol.

WANTED, Engt., THOS. KELLEY (Violin-Conductor), through picture house closing; cinema, café, or varieties; good offers. 15, Hartington-st., Gateshead.

WANTED, engagement by first-class Cinema Violin-Conductor; showman; London only. Best offers.
Box 642, "The Era."

WANTED Known, WALTER SCOTT, Conductor (piano, baton), at liberty March 13; concluding fourth panto. engagement with F. Laidler, Esq. Address, Theatre Royal, Leeds.

WANTED, Engagement by a Young Lady Violiniste Repet.; able to lead; restaurant, pictures, and variety; would go out of town. VIOLINISTE, 39, Charlotte-street, Tottenham Court-road, London, W.

WANTED, by lady Violinist, experienced, engagement as Rep.; cinema or café; London only. M. B., 52, Perham-road, West Kensington, W.14.

WANTED, by Lady Violinist, Seaside or Cinema Engagement as Rep. EXPERIENCED IN HIGH-CLASS PROGRAMMES. GOOD TONE AND TECHNIQUE. Reasonable terms for comfortable post.
Box 594, "The Era."

WANTED Known, Rep. Violin, Double Viola. Cinema preferred. Acquainted Tavan, Alder, and Mouton. At liberty.
S. SHARPE,
7, Commercial-road,
Lowestoft.

WANTED Known, Violinist, Rep., 20 years' experience drama, variety, pictures, dances, &c. Apply, VIOLINIST, 47, Sandy-lane, Sevenoaks, Kent.

WANTED, Engt. by Rep. Violin, double orchestral organ; young man, exp. F. L., 26, St. Margaret's-road, Barking.

WANTED Known, Violinist-Repetiteur wants work; fully experienced. 45, West Hill-road, Southfields, S.W.18. 'Phone, Putney 282.

WANTED Known, brilliant Solo Leader Violiniste, young lady; concert, hotel, or cinema; very experienced, all branches. Box 615, "The Era."

WANTED, Engt., Lady Violin Leader, first-class experience, good tone. Would deputise. 34, St. Lawrence-road, North Kensington, W.10.

## MUSICIANS' WANTS.

WANTED, good Engt. by MABEL HOWELLS, Violiniste - Leader; variety, musical comedy, or pictures. Late South London Palace, Richmond Hippodrome, Grantham Empire. Highest references from some of the best-known conductors. Seaside preferred. Archery, 4, Bathurst-street, Hyde Park, London.

WANTED, Engt. Café or Hotel, by Violiniste Leader (lady); several years' experience. OLIVE WHATFORD, 4, Hamilton Road, Brighton, Sussex.

WANTED, Engagement by Violinist-Leader, first-class experience, with own library. Box 533, "The Era."

WANTED, Engagement by First-class Violinist-Leader, can open at once. Box 534, "The Era."

WANTED, Engagement as Violinist (Leader); any bus.; good experience. VIOLINIST, 45, Falkland-road, Egremont, Liverpool.

WANTED, by two young ladies, Engt. immed.; Cinema; Violin and Piano or 'Cello and Piano; experienced; quick readers; own lib. if required; London or vicinity. Add., VIOLINISTE, 9, Alberta-road, Enfield, Middlesex.

WANTED, Engt. by Lady Violiniste, experienced cinema. Address, HOWELL, 100, Holmesdale-road, South Norwood.

WANTED Known, Violiniste and 'Celliste (ladies); together or separately; library. 63, Bridge-road, Maidenhead.

WANTED Known, MISS HETTY AUSTIN, Violiniste, Engt. in or near London; exp. Hotel, Cinema, &c.; fine library. Add., 68, Frobisher-road, N.8.

WANTED, Engt. by young Violinist (male); dances or rep., cinema; useful on piano; good sight reader and timekeeper; £2 15s. week start; 4 hours' day; London pref. VIOL, 26, Windsor-road, Cosham, Portsmouth.

WANTED, Engt. by good Second Violin; throughly experienced Theatre and Variety bus.; good refs. VIOLINIST, 92, Dale-street, Ossett.

WANTED Known, Expert Jazz Violinist and Drummer (friends) desire First-class Single or Joint Engt., home or abroad. Write or wire, 3, Prebend-street, Bedford.

WANTED, by exp. Violinist, Engt., dance, café; rep. cinema. A. G., 28, Iddesleigh-road, Bedford.

WANTED, by Well-known Violinist, Engt., in a First-class Hotel or Café. Fully experienced in all kinds of high-class work. Extensive library. Can also supply a Trio. All coms. to VIOLINIST, 25, Frith-street, Shaftesbury-avenue, London.

WANTED, Engt., by First-class Violinist (Gent.) and Pianiste (Lady). Distance no object. Any bus. Library. Together or separate. MUSICIANS, 12, Mowden-terrace, Darlington.

WANTED, by Cornet, used to dance work, odd evening engagements. Box 609, "The Era."

WANTED, by first-class Trumpet and Cornet, engagement for any period; well experienced in big works. TONY WARHURST, 20, Gladstone-street, Glossop.

WANTED Known, Solo Cornet, experienced, reliable, and excellent sight reader, desires Engagement or Deputising; letters only. POOLE, 11a, Camberwell Green Estate, London, S.E.5.

WANTED Known, disengaged, Cornet, experienced and reliable; good references. C. SAMSON, 45, Church-road, Newport, Mon.

WANTED Known, GEORGE SINCLAIR, L.L.C.M., Clarinettist, at lib.; any business. 8, Osborne-villas, Hove, Sussex.

WANTED, by Clarinet, exp.; open for seaside engt., &c.; military band, season 1922; age 39. CLARINET, 24, Westbourne-road, Barnsbury, N.1.

WANTED, Engagement by Clarinet; experienced; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED Known, first-class Clarinettist requires Engt.; thor. exp. variety, mus. com., cinema, &c.; late Cheltenham Municipal Orchestra; high or low pitch; M.U. terms. HEY, "The Laurels," Willsbridge, Bristol.

WANTED, Engt., by Clarinet; thoroughly exp.; excel. refs. Any bus. Anywhere. CLARINET, 81, Oswald-street, Falkirk.

WANTED Known, Clarinet disengaged. Thoroughly experienced. Any business. Open at once. CLARINET, 16, Powell-street, Elton, Bury.

WANTED Known, Clarinettist, with Julian Clifford's Orchestra, at lib. Any bus. March 26. E. J. HARRIS, Palace Pier, St. Leonard's.

WANTED, engagement, Double Bass; exp. all lines. GERTRUDE TOLLERTON, 54, The Chase, Clapham Common, S.W.4.

WANTED Known, Lady Double Bass invites Summer Offers, also permanent; experienced opera, cinema, concerts, &c. Box 648, "The Era."

WANTED Known, shortly disengaged, experienced Double Bass; also lady Violiniste, with short experience; London or near preferred. MISS MAUD JONES, 18, Arthur-road, Brixton, S.W.9.

WANTED, Engt. by lady Bass; café, cinema, or hotel. VIOLET BURDEE, 168, Valley-road, Streatham, S.W.16.

WANTED, by exp. Bass; combine Violin or Viola; pictures, var., or drama; can open at once; A.M.U. — DEAN, 26, Regent-street, Eccles, Manchester.

WANTED, by Double Bass, Engt.; any bus.; long experience. E. W., 19, Lothian-road, Brixton.

WANTED, Engt., by Double Bass (Combine Bombardon). First-class exp. both instruments. Cinema, theatre, military. Any bus. GEO. HEATH, Vine Cottage, Milnthorpe, near Kendal.

WANTED, Engt. by exp. Double Bass; open at once; any distance. BASSO, 25, Providence-terrace, Harrogate.

WANTED, Engt., by Double Bass. Exp. Dance and Concert Work. Moderate salary for further exp. Apply, C. PANTER (Staff), Mental Hospital, Chartham, Canterbury.

WANTED, Engagement by Contra-Bassist; experienced. Apply, C. CARTER, 11, Squirrel Ditch, Huddersfield.

## MUSICIANS' WANTS.

WANTED, Engt. by exp. Trombone; London only; any bus.; or good tour; disengaged. SMITH, 5, Cobden-st., Greenbank, Blackburn, Lancs.

WANTED Known,
Jazz Trombone, double 'cello if desired; young appearance; Summer Engagement; first-class only; Hotel preferred.
Will supply own combintion from three if required. All artists.
Offers to Box 632, "The Era."

WANTED, Engt., Bassoon; exp.; ex. refs.; any bus.; any dis.; varieties, theatre, cinema; works or amateur band if found employment. ESTE (Bassoon), 29, Connaught-terrace, Hove.

WANTED Known, A. WALSH, Bassoon, 94, Argyle-street, Hull, at liberty for season's engagement; orchestra or military.

WANTED Known, Disengaged, First-class Saxophone, can double Violin. Town only. 23, Bassein Park-road, Shepherd's Bush, W.12.

WANTED, Engts. by B flat tenor Saxophone, for dance business.
Box 637,
"The Era."

WANTED Known, Lady 'Celliste, experienced, now disengaged. London or Seaside. Engagement offers. 24, Manchester-street, W.

WANTED Known, the MISSES HILDA and EVELYN MILLER, 'Celliste and Rep. Violinist, disengaged through West-End hall closing. Also Double Bass, together or separate. 32, Montrell-road, Streatham Hill, S.W.2.

WANTED Known, RHODA ROBINS, 'Celliste. Fully exp. Cinema or restaurant. Apply, 60, Belgrave-road, Victoria, S.W.

WANTED, Engt., by Experienced Lady 'Celliste. Can open immediately. Write, 'CELLISTE, 30, Portland-road, Blackpool.

WANTED, engagement by 'Cellist; cinema or variety. Will accept small salary for further experience. MISS WISE, 17, Invicta-road, Sheerness, Kent.

WANTED Known, MR. HORACE TEAGUE, Musical Director, Opera House, Cheltenham, can recommend Lady Celliste to anyone requiring same for cinema, theatre, or café. Free Feb. 27 or March 6. Apply as above.

WANTED, SUMMER ENGAGEMENT BY 'CELLIST AND FLAUTIST, LADIES TOGETHER; SOUTH COAST PREFERRED; THOROUGHLY EXPERIENCED ORCHESTRAL PLAYERS; GOOD SOLOISTS. BOX 489, "THE ERA."

WANTED Known, Lady 'Celliste, at liberty for Deputising. MME. ELLIOTT, 12, St. George's-road, St. Margaret's-on-Thames.

WANTED, Engagement, as 'Cellist. Afternoons and evenings, or evenings only. Monday next. 'CELLIST, 18, Hope-street, St. Ann's-on-Sea.

WANTED KNOWN, 'CELLIST AT LIB. MONDAY NEXT. PICS. GOOD TONE. "'CELLIST," 11, BRITANNIA-ROAD, WALHAM GREEN, S.W.6.

WANTED, Engt. by exp. 'Cellist; any business; exp. all standard music, Tavan, &c. 'CELLIST, 66, Elgin-avenue, Maida Vale, W.9.

WANTED, by 'Cellist, first-class Solo and Orchestral Player, change; highest references. 22, Audley-road, Richmond, S.W.

WANTED, Engagement, 'Cellist, experienced, Cinema, Tavan, &c.; can open Monday; good testimonials. BATES, 'Cellist, Derby Turn Picture Palace, Burton-on-Trent.

WANTED, Engt. by Solo 'Cellist, first-class; fully experienced; disengaged shortly. Good offers, Box 633, "The Era."

WANTED, Engagement by first-class Viola, in or near London; young and experienced; can double violin; excellent refs. DAWTREY, 47, Ribble-road, Blackpool.

WANTED Known, experienced Oboe and Cor. Anglais, h. and l. pitch, at liberty. Write, G. STURGEON, 72, Treville-street, Plymouth.

WANTED Known, Oboeist disengaged. Carl Rosa and D'Oyly Carte experience. Any bus. Also bands. SCOTT, 1a, Air-street, Brighton.

WANTED Known, Oboe Player, ex-Army, seeks Situation, Army, Police, or Works Band. Write, OBOEIST, 4, Linden-rd., Birkby, Huddersfield.

WANTED, Permanent or Summer Engagement by first-class Oboe and Cor.-Anglais; would combine either 2nd violin or viola. Box 644, "The Era."

WANTED, by MISS LENA CAMERON, Flautiste, Piccolo Soloiste, exp. any business; orch. or solo; normal and flat pitch; dis.; London or Provinces. 17, Barnard-rd., Clapham Junction, S.W.11.

WANTED, Engt. first-class Flautist; disengd. shortly; summer or perm.; used to highest concert work. Only best offers entertained. For references, Box 612, "The Era."

WANTED, first-class engagement, by thoroughly experienced Flautist; highest references; disengaged March 13. WEBB, 17, Victoria-road, Margate.

WANTED, Engt., Flute and Piccolo; long experience in cinema, variety theatre, concert, &c.; perm or dept.; London or provinces. J. R. WYATT, 46, Gaskarth-road, Balham Hill, S.W.12.

WANTED, Engagement by Flautist; any business; either pitch; excellent references. SCOTT, 78, Stormont-road, Garston, Liverpool.

WANTED, engagement, competent Flautist and Picc.; thoroughly exp. all lines; any business; cinema preferred. Apply, Box 640, "The Era."

WANTED, by Flautist, engagement anywhere about Tyneside; any bus. FLAUTIST, M.U., Box 638, "The Era."

WANTED, by experienced Orchestral Pianist-Organist, deputy cinema work for single days; permanent or temporary. Address "BRITON," Box 488, "The Era."

WANTED Known, Relief Organist and Pianist, at liberty Feb. 27, at Rink Cinema, Sydenham. MISS WAY, 45, St. Germain's-road, Forest Hill, S.E.23.

WANTED, first-class Engagement, London, by brilliant Solo Organist, for picture work; could act also as relief pianist. Please write, W. F. M., 95, Clapton Common, E.5.

WANTED, Sight Tuition and Practice on Cinema Pipe Organ, by pianist, few mornings weekly. Terms to P., 67, Gloucester-Crescent, N.W.1.

WANTED, by Cinema Pianiste, Orchestral or Relief; at liberty from March 5; would deputise; London or provinces. Good sight reader. Eight years' experience. E. BRANDON, 107, Nightingale-road, Wood Green, London, N.22.

## MUSICIANS' WANTS.

WANTED, by Relief Pianiste, re-engagement for cinema; London or country; 7 years' London experience; extemporise. PIANISTE, 4, Poynter-road, Hove, Sussex.

WANTED, re-engagement by lady Orchestral Pianiste; Relief, Trio, or otherwise; 2½ years' ref. PIANISTE, 18, East-hill, Wandsworth, S.W.18.

WANTED Known, experienced Cinema Relief Pianist, deputises odd days. LOTTIE MILLS, 30, Albany-street, Regent's Park. Museum 1194.

WANTED, Engt., Expert Lady Pianiste. Ex. reader. Five years' Solo exp. Slight orchestral work. Wishes join Trio or Orch. for further exp. SANDERSON, Derby-road, Mickleover.

WANTED, Engt., by First-class Orchestral Pianiste. Cinema, café, London only. Last engagement 5 years. Would deputise. ALICE NOAKES, 151, Cavendish-road, Clapham Park, S.W.12.

WANTED Known, experience Orchestral Pianiste desires Re-engagement for pictures; would deputise. Apply, MISS ATKINS, 5, Quarry-road, Wandsworth, S.W.18.

WANTED, BY CERTIFICATED LADY PIANISTE, PERM. ENGT., IN CAFE, &c. USED TO PLAYING WITH OTHERS. AUDITION GIVEN ANY TIME. CLASSICAL PLAYER. N.W. PREFERRED. ALL COMS. TO PIANISTE, 16, SOUTH END-CLOSE, HAMPSTEAD, N.W.3.

WANTED, Engt., by Young Lady Pianiste. Cinema. Thoroughly experienced and reliable. Excellent refs. Would deputise. Any distance. MILLICENT WOOLLEY, Glebelands, St. Michael's, Aigburth, Liverpool.

WANTED, by Orchestral and solo Pianiste (M.U.). Permanent Engagement; thoroughly experienced in Dramatic, Variety, and Picture Work; long and reliable references. MISS LIZZIE SPEARING (Cert.), R.A.M., 30, Grove-rd., Hereford.

WANTED, by Pianiste or Reed Organiste, Cinema Engt., Relief or Orchestral; N. London; long experience. PIANISTE, 2, Bedford-road, West Green, N.15.

WANTED Known, exp. Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 24, Godolphin-road, Shepherd's Bush.

WANTED Known, good Orchestral-Pianiste, now vacant; 7 years' experience, London and Provinces. 42, Queen's-rd., Finsbury Park, N.4.

WANTED, by Lady Pianiste (Orchestral), Engagement or Deputising; exp. all lines. Address, 152, Lansdowne-rd., Dalston, N.E.8.

WANTED Known, experienced Orchestral Pianiste, with extensive library; shortly disengaged. Can supply orchestra if required. Box 627, "The Era."

WANTED, summer engagement in Orchestra by Pianiste (lady); exp. Quick sight reader.
Box 639, "The Era."

WANTED Known, lady Pianiste, excellent musical education; some experience; desires Cinema engagement; small Orchestra or Relief. Write, Box 641, "The Era."

WANTED, Joint Engagement, Good Cinema, Pianiste and Violiniste (ladies). First-class musicians. Thoroughly experienced. PIANISTE, 19, Marlboro'-avenue, Hornsea, Hull.

WANTED Known, experienced Dance Band Pianist and Drummer disengaged on odd dates; together or separate. R. WACKETT, 17, Edison-road, Crouch End, N.8. 'Phone: Hornsey 224.

WANTED Known, PROF. PIANIST (Orc.), or Solo, (experienced), at Liberty for Café or Cinema in North; could take charge of Trio or Quartette; well up in standard works; excellent library and refs. Please state terms and particulars. Box 558, "The Era."

WANTED, Engt. by brilliant Pianist (male); young and smart; at lib. now; any bus.; first-class experience. B., 31, Aldershot-road, Kilburn, N.W.6.

WANTED KNOWN, WELL-KNOWN, BRILLIANT PIANIST DISENGAGED MONDAY NEXT; HIGH-CLASS MUSICAL ACT OR ANY OTHER BUS.; FULLY EXPERIENCED, HALLS, CONCERTS, ORCHESTRAL, ACCOMP., &c.; HIGHEST REFERENCES. BEST OFFERS ONLY TO BOX 614, "THE ERA."

WANTED, by expert Dance Pianist and Drummer Vocalist, Joint Engt. for summer season; shortly vacant; or can supply tip-top Quartette; good offers entertained. M. D., 5, Thane-villas, Finsbury Park, N.7.

WANTED, Permanent Engagement by experienced Male Pianist, for cinema or dances; afternoon or evening performances. Apply, P., 67, Gloucester-crescent, N.W.1. 'Phone: Hampstead 6221.

WANTED, engagement in good class Cinema by a Pianist, who can LASH(C)ELLE out of an even WE(DD)ING Piano, and give the features, &c., a M(A)RRY, ROYAL, bright time. Solo or Relief to Orchestra. Appropriate music a speciality. BOOTH, 39, Harrow-road, Paddington, W.2.

WANTED, by Pianist (Male) (22), Berth, as Relief. Good memoriser. SIMMONDS, 99, Caledonian-road, London, N.2.

WANTED, Engt. by experienced Pianist (Solo or Orchestral). Sea Coast, Midlands. OLGA HEATH, 65, Albion-rd., Wellgate, Rotherham.

WANTED, by first-class Pianist, Summer Engagement; seaside hotel preferred; expert in Alder and Tavan arr., accompanying, dancing, a speciality; tall, with good appearance; at present engaged cinema. Terms and particulars, HEATON, 17, Rose Mount-terrace, Leeds.

WANTED Known, expert Pianist, Solo, deputises odd days, Mondays, Wednesdays, Fridays. F. L., 65, Mildenhall-road, Clapton, E.5.

WANTED, Engagements by first-class lady Jazz Banjoist; experienced. Box 635, "The Era."

WANTED Known, Harpist, brilliant soloist, played by command (harp recitals) before Her Majesty Queen Mary three times. Terminated a 4 years' engt. (Feb. 24) at the "Futurist" and "Scala" picture houses, Birmingham. Weekly Engt. or otherwise for Pictures or any other business; highest references. HARPIST, St. Cuthbert's, 3, Willes-terrace, Leamington Spa.

WANTED Known, Banjoist at liberty, thoroughly experienced in dance work. BRYCE, 145, High Holborn. 'Phone, Museum 5187.

WANTED Known, expert Jazz Banjoist (young), for summer season engagement. Write, CECIL FREDERICK, 73, Henton-road, Leicester.

WANTED Known, Double Drummer; exp.; at liberty May; will tour with stage band. E. J. CONNORS, 75, Elford-grove, Leeds.

## MUSICIANS' WANTS.

WANTED, Engt. by Double Drums, &c., Glockenspiel, Var., Pic., or Theatre. A. E. WOLSTENHOLME, 49, Ingham-street, Blackburn.

WANTED Known experienced Drums and Tymps., at lib. any business. DRUMS, 8, George's-avenue, Ayr, N.B.

WANTED Known, at liberty owing to cuts in orchestra, first-class Tym panist and Drummer; thor. exp. any business. MISS L. GRAFTON-MURRAY, 11c, St. Stephen's-street, Norwich.

WANTED, Dance Engts., by fully experienced Jazz Drummer; would deputise. Drummer, 359, Milkwood road, Herne Hill, S.E. 24.

WANTED, First-class Ball-room Engt. by Expert Syncopated Drummer; or desires to book summer; home or abroad. Write, R. N. W., 150, Howbury-st., Bedford.

WANTED, by experienced Trap Drummer, with effects, Evening Dance Engagements; deputise or Sundays. 4, Camden Hill-road, Upper Norwood, S.E.19.

WANTED, Engt., Revue or any business, by Syncopated Trap Drummer, work clean or clever black-face comedy; sing, patter; fine showman; vacant April, on. DESMOND, 246, Westgate-rd., Newcastle-on-Tyne.

WANTED Known, free from March 6, thor. exp. Tymp., D. Drummer, Glock. (lady); own first-class outfit; exceptional exp., all lines, and excellent refs. (second instrument, D. Bass). ST. VALERIE, 171, Fentiman-rd., Vauxhall.

WANTED Known, thor. exp. Tymp., D. Drummer (with own Tymps.), free for engagement, March 6, onwards (non-union); first-class refs., all lines.

Box 636, "The Era."

WANTED Known, Ladies' Trio, disengaged; experienced; good musicians; up-to-date library. Box 631, "The Era."

WANTED, Easter Hotel Engagement (resident preferred), by experienced Ladies' Trio; quartette if desired; good soloists; terms from £6 6s. weekly. MME WINIFREDE HOPE, 26, Falkner-square, Liverpool.

THE LONSDALE-CARR TRIO.
WANTED Known, First-class Ladies' Trio (Piano, Violin, and 'Cello); hotel or luncheon-tea rooms; splendid library. Box 625, "The Era."

WANTED, Engagement by Trio (Ladies); hotel or café; at liberty Whit; good repertoire and first-class players. For terms and references apply WILLIAM SAMES, LTD., Corporation-street, Birmingham.

WANTED Known, Trio (Violin, Piano, 'Cello) Seeks Change. London preferred. Apply, TRIO, 37, Epple-road, Fulham, S.W.6.

WANTED, Engt., Trio, Solo Violiniste, 'Celliste, Cornettist; slumg terms. Pianist if required. ORCHESTRA, 11, Spencer-street, Liverpool.

JAZZ, JAZZ, JAZZ. For dances, hotels, &c. WANTED Known, the first-rate SYNCOPATED FOUR or QUINTO BAND, from the Palais de Dance, Finsbury Park. Now disengaged. Terms moderate. Apply, M. BERGER, M.D., 30, Woodstock-avenue, Golders Green. 'Phone: Finchley 1782.

WANTED, by first-class Quintette, or more if required, Engagement out of town in cinema; large library; violin solos; fitting pictures a speciality; can be heard in London cinema daily. Offers to Box 647, "The Era."

WANTED Known, THE CONOLLY FAMILY ORCHESTRAL QUARTETTE. Liberty, Monday, for Theatre or Cinema. Experienced in all lines. Own library of up-to-date music. Permanency required. A band you can rely on. Thanks offers. Concluding 6 months at Theatre Royal, Inverness (closing). Wire or write, c/o Munro, Grace Cottage, Inverness, or Theatre. Distance no object.

WANTED, Engt., any business; home or abroad, LES JAZZ BELLES, High-class Ladies' Syncopated Orchestra, piano, drums, saxophone and banjoline, doubling violin; splendid singing and showmanship; first-class experience; refinement, appearance, talent. Parties., 246, Westgate-rd., Newcastle-on-Tyne.

WANTED Known,
A First-cass Jazz Band
Will be at Liberty for Summer Season. Home or Abroad.
Offers to
Box 365, "The Era."

WANTED Known,
THE MAY WALTER ORCHESTRAS.
For terms,
8, Macclesfield-st., Shaftesbury-avenue, W. 'Phone Gerrard 7636.

WANTED, BY FIRST-CLASS JAZZ BAND; JUST RETURNED TO TOWN; IMMEDIATE PERMANENT WEST-END ENGAGEMENT. FULL PART., BOX 519, "THE ERA."

WANTED Known, Orchestras for Hotels, Cafés, Cinemas, Promenade Concerts, Dances, &c. Seaside Season Engagements a speciality. Ladies or Gents. Any number of artists; also vocal artists. Large and up-to-date library of music. Terms moderate. Apply,
WM. T. ASHFORD (Bandmaster),
20, Church-street, Egremont, Cheshire.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

THE ANNUAL GENERAL MEETING of the Subscribers of the V.A. Benevolent Fund and Institution Will be held on WEDNESDAY, MARCH 15, 1922, at the "HORSESHOE HOTEL," Tottenham Court-road, at twelve o'clock.

BUSINESS.
The Annual Report of the Committee will be submitted.
The Statement of Receipts and Payments for the past year will be submitted.
The election of Hon. Officers will take place.

The following resolution will be proposed by Mr. Monte Bayly:—
"The Committee recommend that the resolution passed at the Annual General Meeting, held on March 10, 1920, viz., 'That 25 per cent of all monies collected be added to the "Brinsworth Endowment Fund,"' be rescinded, and the following be substituted: 'That 25 per cent. of the nett amount of the total annual income over expenditure be placed to the credit of the Brinsworth Endowment Fund, this to be retrospective as from January 1, 1922.'"

All Subscribers are invited to attend.

ELECTION OF COMMITTEE.
Thirty members of the Committee retire this year, in accordance with Rule 6. Candidates for election on the Committee must be subscribers, and be nominated by two subscribers. Applications must be sent on by March 14, addressed to the Chairman of the Committee.

By Order of the Executive Committee.
C. DOUGLAS STUART
Secretary.

VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.
Weekly Report: Cost of Maintenance of Ben. Institution, about £58. Number of Old Artists residing there, 39 (ladies 12, men 27). Amount of Weekly Pensions, £56 2s. 6d. Number of Pensioners, 88. Amount given in Grants, Loans, Fares, &c., £12 12s.

EMPLOYMENT AGENCY LICENCES.
I, WILLIAM GEORGE FAULKNER, intend to apply to the London County Council for a licence to carry on an Employment Agency for Cinema Artists (principals only), at No. 72, Oxford-street, W.1, such agency to be known as "The W. G. Faulkner, Personal Service." All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Spring-gardens, S.W.1, within fourteen days from the date of the publication of this advertisement.

SHAW, HERBERT HARRIS. Will this gentleman, who in the year 1904 had rooms at 568, Strand, and described himself as an actor, kindly communicate with Harold E. Aston, Solicitor, 71, Edgware-road, W.2? Does any reader know his address?

## BIRTHS, DEATHS, & MARRIAGES.

IN MEMORIAM.
MACKEY.—In loving remembrance of Thomas William Dennis Mackey ("Denny"), who died Feb. 26, 1919. Ever in our thoughts.—Father, mother, and brothers.

FOR SYMPATHY.
Mr. F. V. St. Clair wishes to thank the scores of managers, artists, and other professional friends who sent him letters of sympathy in his bereavement.
He also thanks the secretaries of hospitals and orphanages of which he is life governor or voter.
He also thanks Mr. Moccatta (Feldman's) and other publishers, and Fred Reynolds, the Sheffield agent.
To Ernest Dottridge, Tom and Kitty Major, Kitty Cameron, Walter Ford, Fox and Melville, Doris Phillips, and the many others who sent wreaths which literally covered the hearse.
Mr. St. Clair is deeply touched by the messages he has received, and by the Press references throughout the provinces.
He thanks those managers who have postponed his dates, and he will resume business Easter Monday.
The Chale, Prees Heath, Whitchurch, Salop.

## AUTHORS AND COMPOSERS.

BAND PARTS,
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Best work only.
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BAND Parts Arranged, Lyrics Set. Large number of satisfied clients best recommendation; terms mod. F. A. BRADLEY, L.R.A.M., 7, Ennis-road, Plumstead, S.E.18.

WITTY Parodies. "Old Pal," "There You Are, Then," "Coal-Black Mammy," 1s. 2d. each. MAURICE Y. COOPER, Wadebridge, Cornwall.

MELODIES, 5s.; Piano Scores, 5. Orchestrations, Lyrics, first-class work. COMPOSER, 3, Faraday-road, Wimbledon.

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Scenery by Albert E. Ambrose; Wardrobe by Mdme. Selma, London; Script by E Byam Wyke; Music by J. W. Austin. Wardrobe includes a set of 16 magnificent Butterfly Ballet Dresses (by Mdme. Selma), as good as new.
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BURGH OF ROTHESAY.
The TOWN COUNCIL OF ROTHESAY are prepared to LET the
AQUARIUM BUILDINGS,
Battery-place, Rothesay, for Entertainments during the Season 1922.
Intending offerers are invited to inspect the premises and suggest what alterations would be required thereon to make it suitable for their purpose.
Offers, marked "Aquarium," are to be lodged not later than 3rd March with the Subscriber, from whom further particulars can be obtained.
ROBERT D. WHYTE,
Town Clerk.
Town Clerk's Office, Rothesay, 16th February, 1922.

To Public Entertainers.
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Offers for the season, MAY 1 to SEPT 30, invited by HULL CO-OPERATIVE SOCIETY, LTD., 26, Jarratt-street, Hull. Alternative quotations will be considered for full occupation or for evening occupation only.

PUBLIC HALLS,
KIRKCALDY.
New Year's Week, 1922-1923.
TO LET,
For the week from Saturday, Dec. 30, 1922, to Saturday, Jan. 6, 1923, both inclusive.
THE ADAM SMITH HALL,
Together with the Committee Rooms and Appurtenances, excepting the Refreshment Bar.
The hall is not to be occupied on the Sunday except a special arrangement is subsequently come to in regard to that date, and all offers should be irrespective of the Sunday, cinemas excluded.
Offers, marked "NEW YEAR'S WEEK," stating the amount of rent offered, and also stating what kind of entertainment it is proposed to give, to be lodged with the TOWN CLERK, KIRKCALDY, not later than SATURDAY, MARCH 18, 1922.

PHOTO POSTCARDS OF YOURSELF FROM ANY PHOTO. Time to finish four days. 50, 3/3; 100, 5/9; 500, 20/-; 1,000, 35/-.—S. E. HACKETT, Photographic Works JULY ROAD, LIVERPOOL.

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A few of this and last season's bookings include: "Lord Richard," "Quaker Girl," "Paddy," "Abraham Lincoln," Sir J. Forbes Robertson, "The Blue Lagoon," Madame Melba, Bernard Shaw's Repertory, "Skittles," "A Safety Match," "Belle of New York," "Maid of the Mountains," "Edge o' Beyond," "A Bill of Divorcement." (Many returns.)
Apply—SIDNEY FOSTER, (20 years catering for St. Albans)

NOTICE.
GEORGE ZALVA AGENCY.
The Variety Agency Business conducted by the late George Zalva at 18, Archbold Terrace, Jesmond, Newcastle-on-Tyne, will in future be continued under the same name by a representative.
ARTISTS ARE REQUESTED TO SEND IN THEIR LATEST LISTS OF BOOKINGS—ALSO TERMS.
Communications still to be addressed to;
18. ARCHBOLD TERRACE, JESMOND, NEWCASTLE-ON-TYNE.
Grams—"ZALVA, NEWCASTLE." Phone—JESMOND 49.
Wires or Phone messages answered day or night.
WANTED TOPS, BIG ACTS OF EVERY DESCRIPTION
NOTE.—A Musical Bureau will also be conducted in addition to above. Artists wishing Band Parts arranged at short notice by a capable musician should communicate to the above address

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## VARIETY PARS.

**The Terriers**
At the meeting on Sunday last, Joe Adkin officiated as W.T., Eddie Gray as V.T., W. Welsh G.C., Ken Barton W.I., Fred Fields W.D., Tommy Francis Y.B., W. B. Willby organist, and Arthur Were, secretary.
A hearty welcome was extended to Bruce Green and Will B. Willby upon their reappearance in the Kennel.
The following applications for membership have been received: Second notice, Charles Rygan; third notice, Eddie Le-Rone.
The election of officers for March resulted as follows: Will B. Willby, W.T.; Eddie Gray, V.T.

**For South Africa.**
The following artists sailed from Southampton on Friday, per R.M.S. Saxon, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Gilbert and French, Southwood and Pink Lady.

**Doris Ashton.**
Being unable to postpone her provincial engagements, Doris Ashton must, we hear, conclude her stay at the Vaudeville this week, as she is due to open at the Palace, Blackburn, next week. Miss Ashton's contributions in "Pot Luck" have been keenly appreciated, and she has been approached for an autumn production in addition to pantomime.

**Lily Long.**
The "long comic," Lily Long, who was appearing last week at the Coliseum, Glasgow, was called upon to deputise for Florence Smithson at the Empire last Saturday evening. This week Lily is playing the Palace, Manchester.

**Minnie Collins.**
Having recently concluded her second season as Dick Whittington with Mr. Arthur Watson's pantomime, that clever artist, Minnie Collins, is now considering offers for musical comedy or revue.

**Conn Kenna.**
Last week, at the Camberwell Palace, Conn Kenna and his parter were the laughing hit of the programme with their novel scena, "Up the Pole." This week Conn is playing the Olympia, Shoreditch, with Rotherhithe and Stratford to follow.

**"LONDON FOLLIES" IN CANADA.**
We learn that the title of the revue "Hello, Canada!" which is now in that country, has been changed to "London Follies." It is understood that Mr. Harry Tate has practically taken control of the company, and he is "doing good business." It is not known definitely whether or not the company, which this week is appearing at San Francisco, will make its contemplated tour in the United States or return home at the end of its Canadian run.

# LEADING PROVINCIAL CENTRES.

### BIRMINGHAM.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crowdon; Mus. D., Mr. Geo. Ridding.—The description of "A Spanish Romance," as the prettiest comic opera since "The Merry Widow," may be disputed by many, but beyond doubt it has more than average attractiveness from a comedy point of view, as performed by Mr. C. A. Stephenson's No. 1 Company, it was gaily and pleasingly presented; responsibility for this was in large measure due to Mr. C. A. Stephenson himself as the extremely comic Wisardo. Miss Vivien Carter, in the rôle of Consuelo, confidently and effectively carries off her plans, Don Arcado is commandingly represented by Mr. Kimber Phillips, and Mr. C. Victor Rosini makes a dashing Captain. Mr. Swinton Mills is a self-possessed toreador, and Miss Olga D'Avricot should also be mentioned for a capable Inez.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; A. M., Mr. A. Waltham Smith; Mus. D., Mr. Gilbert Smith.—The great attraction here is Mr. G. P. Huntley and company in the new comedy sketch, "Wallpapers." Mr. Huntley has a part after his own heart, and is delightfully amusing, while Mr. Frank Hector ably supports him in a thoroughly entertaining performance. Special interest attaches to Fujiwara, the Japanese vocalist, whose enunciation is highly commendable. Dick Tubb is the chief solo humorist, with Alec Daimler, as the correctly termed mercurial comedian, and Herbert Lee as the smiling stylist. Florence Yaymen gives her impressions, and Les Bastiens makes acrobatic fun.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Malcolm Scott, after absence from illness, receives a hearty welcome, and in the "Woman Who Knows" gives out his exhilarating and pungent views on present-day topics. The popular Hedges Bros. and Jacobson, the merry rag-time merchants, are here again, and J. H. Scotland indulges in his peculiar and welcome vein of song and comedy. In addition there are the Two Ascotts, the bright Anglo-Australian entertainers, the Paris Trio in a capital trapeze act, the Pall Malls in an extremely lively and well done absurdity, and Radford and Russell afford some musical entertainment.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; A. M., Mr. Percy Whitton; Mus. D., Mr. Clough.—Jack Cock and Phyllis and Giles are two attractive turns, the former of course being the Chelsea footballer, and the latter quite original. But the Great Handko heads the bill, and his description, 'A White Man Who Works Like a Nigger," is not without truth; he is certainly arresting. Also appearing are Glyto, O'Malley and Tolley, and Leslie Strange, with the Nine Dainty Dots in a dancing scena.

Boots, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163-165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth, Aston Cross; 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smethwick; 58, Parade, Sutton Coldfield; 39, High Street, Bromsgrove.

### DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Joseph O'Mara Opera Company continues a successful season here, packed houses being the order nightly.

THEATRE ROYAL HIPPODROME. — M., Mr. J. H. Hamilton; Mus. D., Mr. W. Snell Robinson.—A well-balanced bill here features "Pimple," the well-known film comedian, in his dramatic comedy "The Hidden Terror." Other interesting turns include Joe O'Gorman, the popular Irish comedian and raconteur; Les Grande Stellas, in a delightful musical study, presented by G. S. Thomas; Beth Tate, the Californian girl, in her latest successes; The Huntings, in a spectacular juggling and ladder act; Leslie Ward, in a song scena introducing "Felicine"; Maple and May, comedians, with the goat; and Madge Bilton and Max, "The Wranglers."

EMPIRE THEATRE.—M., Mr. A. Armstrong; Asst. M., Mr. Cyril Egan; Mus. D., Mr. W. J. Mitchell.—Topping a good bill here this week we have The Bouncing Dillons, the absurd athletes; in addition the Three Comedy Chanters, in mirth and melody; Dean and Clifton, eccentric dancers; Edward Nichol, tenor vocalist; Hugo Darty and Partner, in a clever acrobatic act; Jeanne Whitely, comedienne and dancer; and the Kinahan Kids complete.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—The successful three-act play "The Well of the Saints," by J. M. Synge, followed by "The Coiner," a one-act comedy, by Bernard Duffy, prove a big attractiotn.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Pride of place on a varied bill here is given to the Permane Bros., in a comedy act of much novelty. Supporting items include Johnson and Rickard; Harry Leolin, in a clever club juggling act; Sandley and Moore, a smart comedy duo; The Cyraes, smart entertainers; Laddie Dupree, in songs, stories, and novelty dances; and Dennis, Gordon and Gerrard in mirth and melody.

### LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Liverpool is having a first glimpse of "The Golden Moth," through an excellent company controlled by Messrs. Thomas F. Dawe and Austen Hurgon. This musical play met with great acceptance on Monday evening, a large audience thoroughly enjoying its many fine features, and the magnificent stage setting. Principal in the cast were George Gregory, whose Dipper Tigg was a most humorous conception; May Carpenter, who as Aline acted and sang in artistic manner; Dennis Hoey (Caravan), who received recognition for his vocalism; Mabelle George (Rose), and Martin Iredale (Captain Paul). The special dances by Jeanette and Scott were cordially received.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The always welcome "Peter Pan" is here, with J. A. E. Malone's company, three matinées being given. Miss Maisie Darrelle makes a very capable Peter. Miss Marguerite Moreton plays Wendy with neatness and simplicity, and Mr. Lionel Gadsen is perfect as Captain Hook and Mr. Darling. Supporters are Primrose Morgan (Napoleon), Dorothy Morris (Michael), Margaret Reeve (Mrs. Darling), and Jenny Wren (Tinkle Bell).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—Arnold Bennett's new play, "Body and Soul," is receiving excellent public patronage here.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Dan Godfrey, jun.—The strong line this week is Charles Edmunds' clever invention, "The Haunted Violin," which causes much wonderment. Nat D. Ayer, an always welcome comedian, pays a return visit and brings his latest songs; Mr. Malcolm Neil, the well-known basso, renders several numbers in artistic style; Nellie Wigley is a comedienne who pleases as much as ever; and others in the list comprise the Ten Loonies, with their enjoyable eccentricities; Nick Morton, the talkative songster; and the Nathano Bros.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The fortnight's visit of the British National Opera Company is proving an immense success, showing undoubtedly that Liverpool is a musical city. For this, the last week, the following list of works to be presented include: Monday, "The Mastersingers"; Tuesday, "The Magic Flute"; Wednesday (matinée), "Parsifal"; evening, "Madame Butterfly."

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—The current programme includes the names of Will Fyffe, a favourite Scottish comedian; Bert Errol, with his clever turn, "Modes and Melodies," assisted by Ray Hartley (dancer) and Gordon Stewart, at the piano; Noni, the talented French clown, and Horace; Fred Russell, the ventriloquial humorist; Dolly Victoria and Brother in a trick cycle act; Ted Waite, comedian; and Rinaldo, the wandering violinist.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—In the programme submitted here are Robinson and Macken, with comedy sketch, "The Old Cobbler"; Ally Benson, dame comedian; Tom E. Dean, Lancashire comedian; Greenall, Rudd and Knowles with a piano; Le Dair, comedy conjuror; Bouelli, musician; and the Brocks, novelty cyclists.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Pantomime is always a favourite dish at this popular south-end house, and this week Walter Bishop's "Dick Whittington" is being warmly appreciated. Miss Edna Latonne as principal boy sings three of her original songs for the first time here, including "India's Welcome to the Prince of Wales" and her Irish peace number, "The Shamrock and the Rose." Others in the cast are Bella Moody (Dame), Vera Hind (Alice), Walter Bishop (Idle Jack), Alf. Clegg (Cat), Michael Le Noir (Emperor), Stephens and Rennior (comedians), the Sisters Sequitos (vocalists), and Alfred Harlin (Fitzwarren).

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton-vale, Aintree, 383, Smithdown-road; 116, St. Mary's road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, South-road, Waterloo; 51, Stanley-road, Bootle.

### MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee.—Mr. Thos. C. Dagnall presents here the very entertaining three-act play, entitled "Ambrose Applejohn's Adventure," in which the title-part is filled in most accomplished style by Mr. J. Farren Soutar, admirably partnered by Miss Dorothy Lane, in the rôle of Poppy Faire. A variety of other characters lending interest to the action have also clever exponents, among them a familiar player in Mr. Cecil Brooking, who appears as Johnny Jason.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—A six weeks' season of the Royal Carl Rosa Opera Company opened here on Monday, with a signally successful performance of "Samson and Delilah," in which Mr. John Perry and Miss Doris Woodall achieved a triumph in the chief parts. Many new singers appear this time along with old favourites, and practically the whole of the company took part in the recent season at Covent Garden, an augury of continued success. Tempting programmes are arranged, under the conductorship of Messrs. Cuthbert Hawley, John Cope, and Paul Kochs.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—An entertaining bill here includes Scott Sanders, the character comedian, "On the road to Anywhere"; Nolan and Holt, cross-talk comedy artists; Syd Moorhouse, "Nature's gentleman," who sings and whistles; Dorothy McBlain, monologueist and novelty sifflleuse; Victor Andre, the unusual dancer; Beaucaire and his Butlers, a novel idea in comedy juggling; Wentworth, Knight, and Lake, in musical comedy; and the Haydens, in their singing and dancing act.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead & Sons; A. M., Mr. Jas. Brearley; M. C., Mr. Robt. Peel.—Mr. William de Lacy's merry pantomime, "Humpty Dumpty," continues its successful career. Mr. de Lacy as Dame Arabella, a really comic performance, is the feature of the show, but he has admirable support in Miss Minnie Cole in the title-part, Miss Violet Shelley as Lady Lustre, and in the clever business and bright fun of Messrs. Phil Dooley, Oliver Conroy, and Frank Bass. There are also specialities by the Railtons and Phil Dooley and Girls.

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Rex Sugden; M. C., Mr. Chas. H. Bayley.—The popular Lancashire comedian, Morny Cash, is going great guns here this week at the top of the bill; another entertaining comedian is George Hyam, in good songs; Bert and Gwen Emerson, comedy duo, prove highly acceptable; Clarke Sisters and Jenkins do well in song, dance and burlesque; Kranton, repairing a piano, is a capital turn; and good turns are added by Briston and Ross, comedy cyclists; and Evelyn Grace, soprano vocalist.

KING'S, LONGSIGHT.—P., Messrs. Broadhead & Sons; A. M., Mr. Geo. Steel; M. C., Mr. Jos. Hartley.—Mr. Alfred Ray has a capital show here in "The Fun Shop," with Fred Miller as chief comedian, and Roy Irwin and Freda Francis in prominent parts. An all-round good cast render excellent service, and the burlesque is lavishly and brightly staged.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—Here a fine variety bill includes Wee Georgie Wood, in comedy sketch, "Nobody Loves Me"; Long Jack Sam, the famous Chinese wonder; Gene Gerrard, the bibulous one; St. Juste and Higgins, the King's jesters; Lily Long, a smart comedienne; and the Hanvarr Lee Trio, comedy jugglers, in a clever act.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—Renee Kelly, Muriel Pope, and Stanley Cooke are to the front here in "The Dicky Bird"; George Carney makes a hit in new comedy song-scenas; Bichette, assisted by Billy Judge, is a cleverly-trained sea-lion; the Benedetti Brothers cause endless amusement; Ethel Bull, Welsh soprano, sings well; and enjoyable turns are also added by Holson and Bert, comedians; and Capt. Chas. Erard, who scores at the piano in "A Naval Captain's Soliloquy."

HULME HIPPODROME. — P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. R. Boyle; Mus. D., Mr. Ed. Jones.—A capital variety bill here includes the Twelve Palace Girls, Bert Maddison, Julot and Piero, and S. W. Wyndham.

Boots, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 14-16, Cavendish-street, Stretford-road; 77, Downing-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra-road, Moss Side; 688a, Rochdale-road; 167, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 95-97, Regent-road, Salford; 277-279, Chapel-street, Salford; 690, Stockport-road; 81-83, Piccadilly; 285, Oxford-road; 597, Cheetham Hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 388, Great Cheetham-street East, 1264-5, Ashton Old-road, Openshaw; 6, Victoria Station-approach; 29, Barlow Moor-road, Chorlton-cum-Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road Gorse-hill, Stretford; 310, Stretford-road; 191, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.

## THE UNNAMED SOCIETY OF MANCHESTER.

### At Margaret Morris Theatre.

To produce only original plays, written by members and friends, is the aim of the Unnamed Society, the interesting body of amateurs who, under the auspices of the Drama League, gave performances on Saturday and Sunday last, at the Margaret Morris Theatre. This insularity has had one excellent effect: it has produced a little band of playwrights in Manchester who have had the courage to experiment in play-forms outside the accepted scope of the theatre. This is evident in the programme given at Chelsea. Two of the plays, "The Lover and the Dead Woman" and "Harbour," both by Mr. L. Stanley Jast, scarcely fall into the category of plays according to accepted standards. "Harbour" is frankly an attempt on the Chinese manner, and was really rather wearisome, but Mr. Jast's other play, a very poignantly written scene beside a grave in which a lover recalls the spirit of the beloved from the shadows, was quite moving.

"St. Simeon Stylites," by Mr. F. Sladen Smith, an author of whom one has heard a good deal, probably showed the Society at its best and brightest. At present the play is too long, but it is undoubtedly very witty and really rather wise. The setting is as unusual as most of the Society's work: it is the top of Simeon's Column. There he sits in meditation, subject only to the interruptions of the curious, who, with various lures, vainly try to get him to leave his uncomfortable perch. These individuals include a king, who craves his help in ruling a kingdom, and a lady who would have him rule her heart. Finally the devil—a very debonair creation—attempts to break his faith, only to be told that it is just habit that keeps him on his pinnacle. The Saint's part is very witty and amusing, and his scene with the young pilgrim was particularly brightly written.

The best of the four plays, however, was Mr. Geoffrey Whitworth's "Father Noah." Mr. Wentworth, as secretary of the Drama League, would come in the category of a friend of the Society, which has shown a deal of wisdom in being the first to produce so fine a play. The essence of the drama is the bung-hole of the Ark, for by its removal the whole of creation could be destroyed. When Noah realises that his sons are already quarreling over their inheritances, when the whole earth is to be theirs, he is about to withdraw the bung only to be prevented by the Voice of God, in the form of a flash of lightning and a violent storm. It is a big idea, magnificently presented with metrical prose.

On the whole the acting was good, and most of the members of the Society know how to use their voices. The best work was given by Mr. L. J. Edwards, who, although he failed to suggest the patriarch in Noah, gave a very commendable performance of the part, and also as St. Simeon. Mr. F. E. Doran, Miss Winifred Bramhall, and Miss Fabra Murray all spoke their lines exceedingly well, and Mr. Eric Newton acted noticeably in three characters.

## "THE JEFFERSONS."

### Sixth Tour.

If ever the hackneyed quotation of Tennyson's brook were justifiable, it surely is in connection with "The Jeffersons," which is now in its sixth year of continuous tour, and nearing its 1,500th performance. The tour extends through the year, and bookings include Southampton Hippodrome (this week), Brighton West Pier (next week), Peterborough, Torquay Royal, Birmingham Theatre Royal (3rd visit), Nottingham Repertory Theatre (two weeks' season), Warrington, Lancaster, Southport (4th visit), New Brighton Winter Gardens (6th visit), Douglas Gaiety (two weeks), Llandudno, Margate Hippodrome, Norwich Royal, Eastbourne, Great Yarmouth, Buxton Opera House (4th visit), Rhyl Pavilion, Weston-super-Mare Pavilion, and a short Scotch tour.

Mr. Albert Douglass informs us that other important bookings are pending, and at several theatres "The Partners" (the companion success) will be staged in conjunction. The company includes several members of the original cast, headed by Mr. Wilfred Shine (in his original characters). It is also interesting to note that "The Jeffersons" is being presented in Australia by Mr. Bert Baily with the greatest possible success. Mr. Bailey states "that the production has a wonderful reception, and Jefferson is the part of my life."

### ACTOR IN CHURCH PULPIT.

#### The Teaching of Shakespeare.

An exceptionally large congregation was present at the evening service at St. Peter Mancroft, Norwich, on the 19th ult., when Mr. Charles Doran, whose Shakespearean Company appeared at the Theatre Royal last week, read the Lessons and delivered an address from the pulpit.

Mr. Doran, who wore a surplice, said it was perhaps unusual to see in the pulpit "a poor player that struts and frets his hour upon the stage." But it was a sign of the times. Five or ten years ago it would have been impossible for him to occupy such a position, because then we had not sufficiently advanced in tolerance. It was due to the courage of the Bishop and to the courtesy of the Vicar, Canon Meyrick, that he was thus privileged. Proceeding specifically to the subject of his address, Mr. Doran maintained that Shakespeare was a vehicle of the Divine expression, and that in the philosophy of Shakespeare we might find a replica of Christ's teaching. Mr. Doran went on, with copious quotation, to discuss various characters in the plays and to point to the moral lessons to be drawn from them.

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## ASSOCIATION OF TOURING MANAGERS.

### General Meeting.

At the general meeting of the Association of Touring Managers, held on Feb. 24, there were present: Messrs. R. Macdonald (in the chair), J. Bannister Howard, Herbert Ralland, M. V. Garrod, Charles Steuart, Leonard Mortimer, Ernest E. Norris, Vyvian Thomas, John Commins, Ernest Stone, Arthur Knight, W. H. Blackman, Keith Kenneth, James Wright (hon. traffic adviser), F. Leslie Moreton, Jack Goodson, Thos. Courtly (representing Sir Alfred Butt), Guyton Heath, A. Patrick Grenville, F. Owen Baxter, J. Edward Whitty, Wilfred Eaton, E. Taylor Platt, Nevill Graham, J. Moverley Sharp (hon. solicitor), and Louis Casson (secretary).

The secretary stated that further replies had been received from important music halls agreeing to book companies direct with members of the Association and without the intervention of an agent.

A communication from the Ministry of Labour referring to suggestions for the various industries managing their own unemployment insurance was carefully considered by the meeting, and was referred to a sub-committee to work out a scheme to be submitted to the Ministry.

The question of certain amendments to the Standard Touring Contract which had been submitted to the Actors' Association was discussed at some length, and the secretary was instructed to communicate further with the Actors' Association on the matter.

A discussion took place upon the unanimous recommendation of the Executive Committee to issue certificates to touring managers, and also recommending members of the Association to give publicity to the Trade Mark of the Association by using it upon their pictorial and letterpress printing. This matter was also referred to a sub-committee to work out the details.

Owing to the continued absence of the hon. treasurer, Mr. Bertie Ralland, in the provinces with his company, he felt that he was unable to give proper attention to the financial side of the Association, and desired to tender his resignation of the office. The meeting, with very great regret, accepted this resignation and thanked Mr. Ralland for the work he had done as hon. treasurer. Mr. Wilfred Eaton was appointed hon. treasurer of the Association in his stead.

A scheme for the insuring of associated members was placed before the meeting and referred to the Finance Committee for their further consideration.

A letter was read from the Actors' Association with regard to danger to companies visiting Belfast. Members present who had sent companies to Ireland stated that they had experienced no difficulties or danger whatever, and that no disturbances took place anywhere in the portion of the town where the theatre was situated. The secretary said that he had written also to companies at the present moment in Ireland, and was awaiting their reply.

The following new members were submitted to the meeting, all of whom were duly elected: As a member, Mr. F. J. Nettlefold; as a probationary member transferred from Associates' Section, Mr. Gerald Morris; as Associate members, W. Bloore, Thomas Barry, Augustus Hammond, George Moffat, Richard W. Steele.

### NAT GOULD AND VAL GORDON.

This act was very popular at the Kennington on Monday evening last. Nat Gould and Val Gordon are a lady and gentleman who form a well-balanced combination as duettists and dancers, opening with a clever duet and dance, which were admirably executed. A second duet, sung with the gentleman on and the lady off the stage, was greatly to the liking of the audience, and the amusing dialogues which were sandwiched between the singing turns quickly got over. The act concludes with a topical duet descriptive of the contrivances and schemes adopted to combat the present hard times. These artists had several recalls at the conclusion, the lady being presented with a handsome bouquet.


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# IN THE SUBURBS.

### "CRACKERS."
#### At the Elephant.

Musical Comedy Burlesque, in Three Scenes, by Harry Ugar, Music by Miss Maud Mayne, Produced for the First Time in London at the Elephant and Castle Theatre, Monday, Feb. 27.

Dozie ..... Harry Ugar
Burnham ..... George Beachcroft
Suzette ..... Lena Lawton
Dudie ..... Bina Leopold
Catherine Wheeler .. Victoria Lambert
Jupita ..... Blanche Merryweather
Cheekio ..... Kitti Leopold

This merry musical play met with immediate success on making its metropolitan début at the Elephant. Messrs. Ugar and Laver happily combine the pleasing attractions of pretty girls, lilting music, and an abundance of comic business, resulting in a capital evening's entertainment.

A gay young spark is Burnham, the erstwhile proprietor of a cracker factory, the proceeds of which certainly are not sufficient to pay E.P.D. Burnham's uncle, enormously rich, passes away and leaves the whole of his estate to his nephew with this proviso—he must double an income of £250 in one month. The cracker business does not promise to fulfil this condition. However, when things look none too rosy Jupita, a musical star, comes to the rescue. Burnham forms a rattling concert party, succeeds beyond his expectations, and at the finale boasts he is the possessor of "the biggest cracker the world has ever known."

There are some catchy numbers, more particularly "Keep on Humming," with its cheery message, well rendered by George Beachcroft and Bina Leopold, while Misses Bina and Kitti Leopold scored in a well-executed doll dance and song. To Miss Blanche Merryweather praise is due for her clear enunciation, her soprano voice being heard to much advantage in "Bells and Blue Ribbons." Other musical items that proved popular were "Oh! Gertie," capitally sung by Mr. George Beacheroft; "Teach Me to Love" (duet), Ugar and Lawton; "Mammie" and "Coal Black Mammie," also were well sung respectively by Miss Blanche Merryweather and Miss Lena Lawton. The large chorus excellently aided in the ensemble.

Mr. Harry Ugar was a host in fun-raising. Throughout the play his quiet, infectious humour kept the house in laughter. Miss Victoria Lambert, an excellent comedienne, did good service as Catherize Wheeler, Mr. George Beachcroft made a smart and dapper Burnham, and his vis-à-vis, Dudie, had in clever Miss Bina Leopold a fitting exponent. Miss Blanche Merryweather as Jupita made a brilliant musical comedy star, Miss Kitti Leopold a chic little Cheekio, and Miss Lena Lawton as the sweet "Cracker." Suzette were invaluable. The merry little play is well mounted and dressed, and the orchestra, under Miss Maud Mayne, did justice to the score.

### "CARNIVAL."
#### At Grand, Croydon.

Mr. Matheson Lang's production "Carnival" opened with marked success on Monday evening, and is likely to prove a great attraction throughout its week's run. The play starts with an excellent rendering of the Prologue to "Pagliacci" by Mr. G. Morgan, much appreciated by the audience. Mr. Geo. Skillan gives an admirable representation of Silvio Steno, and acts with vim and skill; Miss Margot Drake very cleverly depicts Simonetta, the frivolous but loving wife. The Count Andrea Scipioni of Mr. H. C. Hewitt is good, and Miss Blanka Stewart does well in the part of Ottavia, the mischief-maker. Smaller rôles are capably undertaken by Messrs. Neilson Clare, Cecil G. Calvert, and Mmes. Felicity Garrett, Rosemary Hersee, and Alice Calvert. The management, under the direction of Mr. Geo. E. Carleton, is excellently carried out.

### "THE MAID OF THE MOUNTAINS"
#### At Hammersmith.

What wonderful vitality there is in "The Maid of the Mountains," and what remarkable freshness, in spite of the hundreds of times she has played it, Miss José Collins maintains in the part she has made famous. The audience at King's Theatre, Hammersmith, which was filled to capacity on Monday night, gave the George Edwardes' company a tremendous ovation, which was well merited, for the humour and sentiment of the piece were excellently presented, and the familiar songs and choruses were admirably rendered. The excellent cast supporting Miss José Collins, included Bertam Wallis (Baldasarre), Peter Cawthorne (Beppo), Pop Cory (Carlo), Edward D'Arcy (Iovio), Alfred Wellesley (General Maloea), Noe' Colne (Andrea), Fred Vigay (Pietro), H. Raymond (Lt. Rugini), Leonard Russell (Crumpet), Arthur Gay (Major T. Santo), Mabel Sealby (Victoria), Faith Bevan (Angela), and Cecile Bishop (Gianetta).

### "KNAVE OF DIAMONDS"
#### At Wimbledon Theatre.

The personal visit of so brilliant and popular an actress as Miss Violet Vanbrugh was naturally sufficient to attract a very large and enthusiastic audience on Monday night, and there was also an additional interest to many in the fact that the play to be produced was Charlton Mann's excellent dramatisation of Miss Ethel M. Dell's much-read and much-talked of novel, "The Knave of Diamonds." Miss Vanbrugh's acting as Lady Carfax was in every respect admirable. The company that supported her was also excellent, each character being played with earnestness and care. Mr. Darby Foster as the handsome young Napoleon Errol rendered the part with the right degree of force, whilst much praise must be awarded to Mr. Cyril Griffiths, who gave a very human study of the powerful and pathetic figure, Lucas Errol. Mr. H. St. Barbe-West did his best with the repulsive part of the brutal husband, Sir Giles Carfax, and Mr. Drew Macintosh, an actor of good repute, was particularly satisfactory as Dr. Capper. Miss Sybil Carlisle was a charming Mrs. Errol; Miss Louise Wynne a pretty and pleasing Dot Waring; and Miss Helen Hardy was the maid. Mr. Walter Sondes was a dapper, lively Bertie Errol, and Mr. Gordon Tomkins was the solemn and stately butler, Dimsdale.

### HENRY AINLEY
#### At Borough, Stratford.

Mr. Henry Ainley is appearing here this week with his own company in that amusing comedy, with its vein of serious interest, "Uncle Ned," in which he plays the title rôle. He is strongly supported, Miss Mary O'Farrell representing the part of Miss Manning, and Mr. Howard Rose that of Sir Robert Graham. That the trio met with a most enthusiastic reception on Monday evening goes without saying. Miss Aileen Simonsen as the rebellious Gypsey Graham also distinguished herself. Miss Phyllis McTavish gave a clever characterisation of Helen Graham, and of the rest of the company it is only necessary to add that they gave adequate support to the principals.

# THE REALM OF MUSIC.

## THE MUSICAL DIRECTOR.

### ORCHESTRAL NEWS AND NOTES.

### IN THE CONDUCTOR'S CHAIR.

**LEON T. ACLAND.**

Leon T. Acland is well known throughout

*[Photo Wager, Bristol.*

the variety halls of the United Kingdom as a musical director of undoubted ability, and is one of the most popular conductors touring at the present time, especially in Scotland.

He has also achieved considerable success as a composer, and has, during the last two years, composed over 200 songs and pieces, as well as the music for several revues and pantomimes. His best-known song is probably "I Know Two Stars," published by the Lawrence Wright Music Co., and among his pieces are "Valse Milan" (Swan), "Affection," valse (Lawrence Wright), and "Con Amore" (Banks). He has recently composed a new song, "Miomi," which is being published by the Lawrence Wright Music Co., and has just placed another song, which is now in the press, with the same firm. This is called "Joy Bells are Ringing."

Of the comedy songs which Mr. Acland has composed recently, the following are well known: "Senorita," Will Evans' Spanish burlesque number, which he featured in the pantomime at the London Palladium, also Adam Tomlinson's "Nightlights" (Silberman), and Jack Shires' "I'm Learning to Smoke a Cigar."

Mr. Acland is director of music for the Fred Collins' Productions, and recently finished his English tour with "Mother Goose," to take over the conductorship of Mr. Collins' "Aladdin" pantomime, which has been such a success at the Glasgow Pavilion this season, the music for which he was responsible.

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Mr. Vincent S. Chapman, of the Dewsbury Theatre Royal orchestra, has been appointed musical director, in place of Mr. J. Field, whose death was announced recently. Mr. Chapman has had much experience at several provincial theatres and halls, including the Empire, Leeds, the Grand Theatre, Leeds, the Palace, Birmingham, etc.

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### MR. OSCAR BERINGER.

**Death of Well-known Musician.**

Well known in musical circles as pianist, composer and professor at the Royal Academy of Music, Mr. Oscar Beringer passed away suddenly after a short illness on Tuesday morning of last week in a London nursing home. He was seventy-eight years of age, and was born in 1844. He made his first appearance as a pianist in this country at the Crystal Palace in 1857, when quite a schoolboy. He afterwards studied at the Leipzig Conservatoire and Tausig's School at Berlin, but returned to England in 1868 on the outbreak of war between Prussia and Austria. He gave daily recitals at the Crystal Palace, and also played with the orchestra two or three times a week for about nine years. He won a deserved reputation as a teacher of the piano. He married in 1873 Miss Aimée Daniell. Mrs. Oscar Beringer is well known as a dramatist, author, and traveller, and two of their daughters, Esmé and Vera, have appeared with distinction in many productions, the former creating some sensation by her impersonation of Romeo at the Prince of Wales, 1896, to the Juliet of her sister Vera.

### DAREWSKI'S COMEDY DUETS.

Nothing proves more popular in a concert party than a good comedy duet, and Messrs. Darewski's newly published album of "Seven Comedy Duets" should prove invaluable during the coming season. Written and composed in syncopated style by Jack Foley, they are both bright and tuneful, with catchy chorus and snappy dialogue. Deserving of special mention is "The Woman will Boss the Show," which prophesies in laughable fashion of a time, soon to come, when the fair sex will hold the rest of humanity under its thumb; "Honeymoon Land" is an attractive ballad for two, worthy of note, and "Any Hour," "The Comedian and His Mother," "Episodes," "When You're Married To Me, Little Boy," and "We Have," are all capital numbers.

### NORMAN WILKS.

Mr. Norman Wilks, the pianist, gave a recital recently at the Croydon Public Hall, and was enthusiastically received. His selections included item from Chopin, Beethoven, Liszt and Schumann, and in addition to being a skilful executant, he plays with rare charm, and is undoubtedly a pianist of exceptional merit.

## CONCERTS OF THE WEEK.

### ENOCH SATURDAY CONCERT.

Twenty-two vocal and instrumental items is a full bill of fare such as Messrs. Enoch provide at all their Saturday afternoon concerts at Central Hall, Westminster, and the programme on Saturday, the 25th ult., quite maintained the standard of enjoyment anticipated.

The appearance of Mr. Arthur Meale brought the heartiest applause from an audience soon fascinated by the Scherzo from 5th Organ Sonata by Guilmant, "Carillons de Dunkerque," by Thomas Carter, or "Marche Militaire," by Lefebure-Wely. Two first performances were successfully given—"My Pretty One" and "Elfin Love," by John R. Heath and Robertson Hodgson respectively—and "Twilight," "Dreaming," and "Sweet Mary," three further songs by Mr. Heath, all in the artistic keeping of Miss Laura Evans-Williams. Songs, programmed as accompanied by the respective composers, entitled "Come Home, My Thoughts, From the Hill," together with "Away on the Hill," by Sir Landon Ronald, and "Question," "A Nature Carol," "A Spring Triolet," by May H. Brahe, were admirably delivered by Mme. Luia Juta.

Hearty applause welcomed Miss Madge Titheradge, whose voice and delivery told throughout the house, and a charmingly graceful encore followed this lady's receiving a bouquet and undeniable ovation. Pianoforte solos by Pouishnoff brought out the qualities of the fine Steineway, and if only by reason of his playing of the Glazounov "Polka in B flat," this brilliant pianist would have easily won the storm of applause with which his appearance and performance was welcomed.

Mr. William Fisher essayed "The Pirates" and "Harpenden Common," two new songs by John Holliday and George Buchanan, and "The Romany Road," by Stanley Dickson—also new—together with "Lovelight," by Alma Goatley, gave opportunity for displaying his powers as a baritone-vocalist. Mr. Herbert Heyner turned to Sir Landon Ronald's "Vignettes" for three romantic songs, of which "O Falmouth is a Fine Town" is a particularly happy one. For further numbers Mr. Heyner selected from Easthope Martin's "Three More Songs of the Fair," including the popular "Come to the Fair."

Songs by Percy Kahn and Donald Crichton—"Loneliness" and "The Barefoot Maid"—together with Easthope Martin's "The Minstrel," displayed the tenor qualities of Mr. David Ellis to advantage. Messrs. Ellis and Heyner joined in C. V. Stanford's fine duet, "A Carol of Bells." Mr. Harold Craxton accompanied tactfully as ever.

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### AUDREY CHAPMAN ORCHESTRA.

The Audrey Chapman Orchestra gave a grand concert at the Northern Polytechnic Institute, Holloway, on Saturday evening last. This orchestra, which exists to play classical programmes in more remote districts at popular prices, is composed of a very fine body of players, the strings being almost entirely ladies, led by Miss Beatrice Formby, and supplemented by wind instruments from the Queen's Hall Orchestra. The well-known composer, Mr. Frank Bridge, conducted. The programme was of great interest, including the "Coriolanus" overture by Beethoven, a Symphony (G Minor) by Mozart, Wagner's "Siegfried Idyll," and a lovely suite for strings by Frank Bridge. The last item was received with great applause by a large and enthusiastic audience. It is gratifying to record the success of this orchestra, and to be able to commend the spirit which, under their able conductor, the members put into their work. Miss Margaret Harrison's rendering of the Bach A Minor Concerto was marked by great beauty of tone and feeling, and the last movement had to be repeated. Mr. Ernest Groom, the well-known baritone contributed songs by Handel and Roger Quilter, with his usual success. Another concert is announced for March 11.

### VAUDEVILLE CLUB BOHEMIAN CONCERT.

It is always a pleasure to attend a Vaudeville Club function, and the bonhomie which exists among the members finds a particularly splendid outlet in their periodical Bohemian concert. One of these concerts was given on Thursday evening, the 23rd ult., to a packed house (the King's Hall, Covent Garden). Mr. W. H. Harker was the genial chairman, the programme being contributed to by artists well known in the concert and entertainment world. This, of course, ensured that the entertainment was of the best, and if the Club had no surprises up their sleeves for us, they at least gave us a very pleasant evening.

That clever pair, Messrs. Robert Pitt and Langton Marks, were in fine form, whilst Mr. Ivor Foster, who had a hearty reception, proved what a wonderful interpretative artist he is in the world of song. Other vocalists were Miss Elizabeth Hyde and Mr. Gerald Adams, and recitals were given in the best form by Mr. Ernest Wellbeloved. A clever magician, Mr. Douglas Dexter, M.I.M.C., and that rarity, a lady ventriloquist, Miss Amy Brooks, added variety to the programme, and the humorous department was safely entrusted to Miss Georgia Drayson, Mr. Selwyn Driver, and those comedy duettists, Miss Jennifer Gwyn and Mr. Noel Pherns. Instrumental items were provided by Mr. Sinclair Mantell (pianoforte), and Miss Doris Cloud (violin).

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### THE ROSELAND CONCERTS.

For the second year the Roseland Concerts have paid a flying visit to London. A word is necessary about this organisation. These concerts were founded, in 1919, in a small hamlet in Cornwall, where their work chiefly lies, and their aim is to bring music into the villages and small towns. Their present show should—to judge from its performance at Paddington-street on Saturday—accomplish this aim. It is entitled "Songs and Dances of Many Lands," and in its quiet, unostentatious way it affords an excellent glimpse into the traditional songs and dances of most of the European countries. Not that the technique of the dancing, for instance, is absolutely flawless, but the intentions are so excellent and the enthusiasm obviously so great that one cannot fail to be infected by the sincerity and artistic impulse of it all. A polonaise, a mazurka, a kolo (a Serbian national dance), a passepied, a bourrée and a tarantella—to mention but a few of the items—are included, and among the traditional and folk-songs the "Song of the Volga Boatmen" has its honoured place. Alas! that the paucity of male characters on Saturday prevented it from being given with quite the proper balance of tone. The items are neatly gathered into geographical groups, so that the Roseland Concerts are at one and the same time an entertainment and an education. The dances are produced by Miss Maude Douie, and assisting her as dancers, singers and musicians are Miss Maisie Radford, Miss Evelyn Radford, Miss Margaret Layton, Miss Marion Radford, Miss Hester Pinsent, Miss Barbara Barfield, and Messrs. Owen Barfield and Cecil Harwood.

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### GRETA EVANS' RECITAL.

Miss Greta Evans gave a very successful recital of well-chosen classical music at Chiswick Town Hall on Monday evening, the 20th ult., playing the compositions of Liadov, Arensky, Scriabine, Rochmaninov, York Bowen, Chopin, and Dohnányi with admirable artistic effect. Miss Gladys Chester (violinist), well known to Queen's Hall audiences, proved a perfect mistress of her instrument. Mr. Croly Hart's fine baritone voice was heard to much advantage in several songs, and Mr. Russell Chester was an able accompanist.

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### DEAL AND WALMER WAR MEMORIAL.

In memory of those who, belonging to the two towns, died in the war, it has been decided to build a new hospital, at a cost approximately of £18,000. £15,000 has already been subscribed, and a great effort is to be made this year to complete the cost. For this purpose a concert was given in the Winter Gardens Theatre, Deal, last evening, when several well-known professionals gave their services. These included Miss Gladys Chester (violinist), Mr. Harry Kemp, the well-known baritone; Miss Gladys Lash, Mme. Garton, Miss Con Smith, Mr. Jack Williams, and Mr. Harry King (humorists); Mr. Harry Ayling, baritone; Mr. Evan Holland (Yorkshire bass); Mr. Cecil Apted, 'cellist; Mr. R. England (tenor). There was also a large orchestra.

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### MESSRS. HOWARD.

From Messrs. Howard comes a charming selection of new songs, of which "The Flower of Sleep" has a particular appeal. The words, by Dorothy Johnson, have a decidedly original touch, and are worthy of the expressive and sympathetic accompaniment contributed by Sydney C. Hunt. "How Could I Know," written by Jessie E. Greenwood, and "A Rose, a Song, and You," by A. Ella Bridger, are ballads of sentiment and of a popular type; "Late Roses" is a pathetic little song which lends itself to artistic interpretation—the words are also by Dorothy Johnson, and "Harbour Roads" is impressively written for a bass voice. The accompaniments of all are written by the capable composer, Sydney C. Hunt.


CONCERT PARTIES.

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### THE MYSTERY OF THE P.R.S.

TO THE EDITOR OF "THE ERA."

Sir,—The Performing Right Society have again been looming large on the horizon, and there has been a regular harvest of prosecutions for infringements of copyright.

There can be small doubt that the Society is a very tough thorn in the sides of musical directors, but in venturing to crave a little space in your columns, it is not for the expression of sentiments at all inimical to the principle of the P.R.S. They own the rights of certain compositions, and if they choose to levy a fee for the performance of those works, they are surely at liberty to do so. In that respect I think most musicians will agree with me. But it is in the application of the principle that we have such ample cause to complain.

In the case of every prosecution I have read, the defendants have pleaded ignorance. Unfortunately for them, ignorance of the law is no excuse. It seems, therefore, rather a pity that the P.R.S. should be legally able to shroud themselves in mystery. That they do so is an open secret. Indeed, in a letter to the "Bioscope" Mr. Woodhouse, the controller of the P.R.S., stands self-confessed. "We welcome legitimate enquiries," says he, "but not enquiries which have for sole object the evasion of paying our fees." This is a polite way of saying: "You can have all the information you want if you pay us; if not, beware! You will be told nothing, and we shall seize the first opportunity of pouncing on you when you unconsciously infringe our rights."

This is rather too much like holding a pistol at one's head and demanding money. If the P.R.S. have the right to levy fees, surely musicians have the right to play copyright pieces or free ones, as they choose. Freedom of action must be on both sides.

It is more or less impossible for a musical director (especially one engaged in cinema work) to enquire if every piece he plays is free, and so the picture palaces have got over the difficulty by paying the P.R.S. an annual subscription, thus saving all further trouble. They don't like doing it, and many must feel they are not getting full value for their money. But it is the only way.

My own firm pays the subscription, but owing to the different source from which I draw my music, I very rarely touch anything belonging to the P.R.S. Still, we have to be safeguarded just the same.

An amendment to the Copyright Act of 1912 is badly needed which will force music publishers to state clearly on each copy whether that piece is free or not. But it is useless to think of the Government finding time at present for what they would regard as a trivial matter, and, of course, the P.R.S. will not adopt such a policy of their own accord.

Personally, I am convinced that open dealing on their part would be absolutely to their advantage. As I said before, we are not opposed to the actual payment of fees; it is the hole-and-corner mystery encircling the business which we dislike.

In the meantime there is only one course open, and one which I believe is going to be adopted, i.e., all publishers outside the P.R.S. will print the fact on their music. Then, at least, we shall know how we stand.—I am, Sir, yours faithfully,

ERIC PAUL MAY.

[We do not quite follow our correspondent's argument. If the P.R.S. have the right to levy fees, it is a legal right. If musicians choose to perform controlled pieces they can, of course, do so—but the fee is due. It is equivalent to saying an artist is entitled to sing a proprietary song as well as a free song if he so chooses.—Ed., "The Era."]

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Mr. Ernest Vavin, the celebrated French solo pianist, and Mlle. Gabrielle Ferrand, the talented French violiniste, are making their first appearance in England on Saturday at a recital to be given in the West Cliff Concert Hall, Ramsgate. Mlle. Ferrand's playing of the ever-popular "Meditation," from Massenet's opera "Thais," will be of added interest because she studied under the direction of Vavin, a personal pupil of Massenet.


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### CONCERT PARTIES ON TOUR.

ARCADIANS, THE.—Feb. 27, Lyric, Hull.
BOX O' VESTAS.—Feb. 27, Cleethorpes.
BRITTANICS, THE.—Feb. 27, Pav., Stroud (Glos.).
ESCALADES.—Feb. 27, Lyric, Dinnington.
FARCE.—Feb. 27, Winter Hall, Leamington Spa.
GAY GONDOLIERS, THE.—Feb. 27, T.R., Cradley Heath.
JOLLY DUTCHMEN.—Feb. 27, Whitstable.
LEADSWINGERS, THE.—Feb. 27, Garrison T., Bulford.
NAP.—Feb. 27, Assembly Rooms, Lytham.
NEW CADETS.—Feb. 27, Palladium, Southport.
NOVELTY.—Feb. 27, New, Tonbridge.
OPTIMISTS, THE.—Feb. 27, Victoria Pier, Blackpool; Mar. 6, Rusholme Pav., Manchester.
PEDLAR'S PIE.—Feb. 27, G., Swansea.
POPPIES.—Feb. 27, Assembly Rooms, Chester.
PRO RATAS, THE.—Feb. 27, Hippo., Ashford.
QUAINTESQUES.—Feb. 27, T.H., Birmingham.
ROLLING STONES.—Feb. 27, Rusholme Pavilion, Manchester.
SCOTTISH CLANS.—Feb. 27, Pavilion, Hawick, N.B.
SEVEN NOBODIES, THE.—Feb. 27, Kursaal, Whitley Bay.
SIXTY SET.—Feb. 27, T.R., Bury St. Edmunds.
VERSATILES, THE.—Feb. 27, Picture House, Lydney.


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Come when life is sweet.
Come when a doubt, dear,
would your faith de - feat
God gave a moth-er love for
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# SONGS AND SINGERS.

**B. Feldman and Co.**

FOR NOTES on FELDMAN NUMBERS

*See page 20.*

**Francis and Day.**

The gaiety of "Brighter London Week" has been considerably enhanced by the songs and dances issued by the firm, and "Pucker Up and Whistle," both in its song and ball-room form, is among the most noticeable items on programmes just now. At Willesden, did time permit, the admirers of Gertie Gitana would gladly have this bright song repeated all over again.

The songs issued by this house from that vivacious "Cabaret Show" of Andre Charlot and Paul Murray, entitled "Pot Luck," at the Vaudeville Theatre, are in much demand, and include "Go to L-o-n-d-o-n" and "Chili Bean" (sung by Beatrice Lillie); "Somewhere in Soho" (Marjorie Brooks); "How Time Flies!" (Herbert Mundin and Ralph Roberts); "Cigarette Land" (Jack Hulbert); "Twice One Are Two" and "Tortoiseshell Rims" (H. Mundin); and "Calypso," "My Lady in Cretonne," and "Yoo Hoo" (Doris Ashton).

Jean Andrews' fine soprano is this week heard at its best at the Shoreditch Olympia, that new number, "Pickaninny Rose," being among the vocalist's admired numbers.

At Victoria Palace, Marjorie Fulton, with "Peggy O'Neil,' is evoking much applause.

"I'm Nobody's Baby" is being sung by Cole and Robbins this week at the Empire, Newport, much applause attending their working of the tuneful ditty.

At the Palace, Walthamstow, Alf Jepson has a "winner" in John P. Tony's "Li'l Old Grannie Mine."

At the Grand, Birmingham, Herbert Lee is repeating his Victoria Palace success of last week with "The World's All Right—It's The People Living In It."

"Sweet and Low" at the Palace, Reading, is enjoying a rare vogue this current week. The Royal Welsh Ladies' Choir singing it in the delightful manner for which they are noted.

"Love Makes the World Worth While" and "Peggy O'Neil" are among Nellie Wigley's most recent additions to her repertory. She is this week at the Empire, Liverpool.

Clarke and West have of late been making good with "Chili Bean," and notably so at Woolwich.

All North London is flocking to the Finsbury Park Empire to see "The Scrap Book," and incidentally to hear Daisy Dormer's delightful rendering of "Weep No More," the new song of the firm.

At the Wedding Ball at the Royal Albert Hall on Tuesday evening the tremendous throng of dancers extracted unparalleled enjoyment from the well-balanced programme performed by Corelli Windeatt's unrivalled band of 120 performers, a programme that included "Coal-Black Mammy," "No One's Ever Kissed Me," "Listening," "Sweetheart," "Mello Cello," "Wabash Blues," "Say It To Music," "In Melon Time in Dixie Land," "Georgia Rose," and "Pucker Up and Whistle."

**Lawrence Wright Music Co.**

"Your Gentle Hands Were Made To Guide Me" continues to be a big winner for Miss Alice Melville, and at the Empire, Leeds, this week she finds the audiences appreciate this number even more than London ones. Another artist with whom this number is very successful is Miss Elsie Southgate, who gains hearty applause for her rendering of it at the Bedford this week.

"Cuddle Closer" is still coming to the front rapidly, and is a big hit with the Philharmonic Minstrels at the Empire, Chiswick, this week.

At the Victoria Palace this week Miss Millie Maude again scores heavily with "K-k-k-kiss Me Again."

Haig Bros. and Ryan also find this number a big winner, and at the Palace, Warrington, this week they gain much applause for their rendering of it.

At the Palace, Walthamstow, this week Miss Ethel Castaldini scores heavily with "Silver Star," whilst "The Memory of a Song" was much to the liking of the audiences.

Miss Jean Andrews again makes a big hit with her rendering of "Silver Star," which goes bigger than ever at the Olympia, Shoreditch, this week.

"The Memory of a Song" is a big winner for Miss Nellie Maguire, whose beautiful rendering of this number gains hearty applause for her at the Empire, Shepherd's Bush, this week.

Miss Dorothy McBlain is using "The Tears of An Irish Mother" in her act, and finds it is a big success at the Empire, Ardwick, this week.

The new fox-trot song, "Haunting," continues to be a winner with Mr. Percy Honri, and at the Empire, Ashton-under-Lyne, he is scoring a great success with it.

Another act which finds "Haunting" a big hit is Mazuz and Mazette, who are scoring with it at the Metropolitan this week.

"Playthings," the big ballad by Horatio Nicholl's and Worton David, is still well to the fore, and is a winner for Mr. George Rymer, who is playing the Hippodrome, Sheffield, this week.

Alec Regan, who is starring in Fred Karno's new show "1922," is scoring a big success with "Give Me a Million Beautiful Girls," a light comedy number which suits him admirably.

At the Hippodrome, Leeds, this week Miss M'Lita Dolores is making a hit with "What Did It Cost King Solomon," which suits her well.

# C.A.A. GENERAL MEETING.

## JULIUS E. DAY TO REMAIN SECRETARY.

The C.A.A. annual general meeting (Mr. Alfred Thomas in the chair), which was held at the St. George's Hall on Sunday, provided plenty of excitement during its course. Proceedings opened quietly enough, and the minutes and balance-sheet were confirmed without much discussion, the treasurer, Mr. Harry Crozleigh, remarking that they could congratulate themselves on the financial statement. The president, Mr. George Ashton, and the vice-presidents, Messrs. Harold Montague, Tom Clare and Bruce Smith were also unanimously re-elected. When, however, it came to the election of chairman, it transpired that there were two "Richmonds in the field"—Mr. Alfred Thomas, the retiring officer, and Mr. Rex. Burchell.

**Ballot for Chairman.**

Recourse was therefore made to the ballot-box, and Mr. Alfred Thomas was elected by 82 votes to 58. After Mr. Harry Crozleigh had been re-elected treasurer there was yet another thrill. Mr. Julius E. Day, the secretary for the last three years, rose and outlined the reasons which had prompted his resignation—mainly differences of opinion with the committee on questions of policy. He wanted inter alia to see the Association a parent organisation with a number of provincial lodges scattered all over the country. Pressure of business also prevented his being present at the committee's usual meeting hour, and they had failed to meet his request for an alteration of the time. In short, for the moment it seemed that Mr. Day's useful services were to be lost to the Association. Happily, however, wiser counsels prevailed. The meeting showed in unmistakable manner that they wanted to keep him, and after brief speeches had been made by Messrs. Dave Thomas, John Warren, George Ellis and others, calculated to "pour oil on the troubled waters," Mr. Day was induced to reconsider his decision, and was unanimously re-elected secretary.

**The New Committee.**

The hon. medical staff, solicitors and auditors were re-elected, and the result of the ballot for the committee was as follows: Mesdames Rose Smith-Rose, Mary Pitcairn, Winifred Mansfield, Josephine Lamb, and Messrs. John Humphreys, Percy Barkshire, Rex Burchell, Harry Briden, Sydney Warwick, Charles Morton, Alan Stainer, Sivori Levey, George Ellis, Bret Hayden, John Warren, David Beveridge, Murray Ashford, and Wal. Barker.

**Amendment of Rules.**

The reinsertion of a rule prohibiting members from performing at any concert given by any musical society unless they were paid a fair and reasonable fee, proposed by Mr. John Warren, provoked much discussion. Eventually an amendment by Miss Rose Smith-Rose embodying the idea merely as a recommendation, but extending it to all concerts (except charity ones) was carried.

A motion by Mr. Charles Morton to provide an assistant secretary was dropped on the understanding that the committee could, if necessary, appoint somebody temporarily to do any extra work, and a motion by Mr. John Warren instituting a "quorum" for both the committee and the general meetings was carried nem. con.

**Fire Insurance.**

The final stages of the meeting were marked by a discussion on the insurance of members against loss of their properties due to fire, and the committee were empowered to go into the matter. A vote of thanks to the chairman terminated the proceedings.

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MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

GAZING with eyes of appreciation at Eva Moore in "The Bat," which is now proceeding nightly, as bats will, at the St. James's Theatre, I fall to meditation upon the rarity of the well dressed matron, who will confess herself beyond the period where "My daughter and I look like sisters" is accepted shibboleth, whilst the frock of the flapper may be found skimpily asserting itself in the wardrobe of "forty and a bittock," to quote Sir James Barrie.

Eva Moore makes no mistakes in dress, and cleverly uses the sacque outline to her advantage—a fact easily realised in the sketch here, which presents her in apple-green satin, veiled with mauve, blue and green chiffon, enhanced with a galon of gold and silver. She has a coat of cornflower-blue, well served with gold and silver embroidery, and her aquamarine earrings and silver shoes are pleasant incidents in a good tale, splendidly crowned with bright white hair.

MISS EVA MOORE IN "THE BAT."

I hear that Gertrude Kingston is making good in political directions, and that her eloquence is constantly in demand to arouse from apathy those women who urged so violently for the Vote, and are now so indifferent to register.

By the way, Miss Kingston scored quite a success lately at the Theatre Girls' Club, when she gave a half-an-hour's reading of "Trifles," which is a most clever little play I heard in the long ago, and decided worthy of immediate production.

The whole world being absorbed by the Royal Wedding, and where to see it, and how to subscribe to it, any other topic of conversation seems just dull. Not much change of dullness in the clothes which go to the meeting at Westminster, or the celebrating dinners and dances, afterwards and previously. All that glitters is not gold, says the proverb, and much is silver, and more steel, and more, again, diamonds and copper—and aluminium. Lace and metal tissues are immensely in demand, while every brocade or gauze is endowed with some shining threads or beads.

Silken fringes continue upon their popular way, and there is a big boom in ostrich feathers of what is known as the plumed lancer form, but placed to droop downwards.

Headgear is of tremendous importance, and the news of the high twisted turbans of tissue, backgrounding feathers clasped by jewels at their stem, savours of Oriental tradition. But, as a matter of fact, this sort of millinery is supremely becoming, for it gives height and dignity to the unimportant personality, and undoubtedly adds something of elegance to the important.

The undecorated head is all very well, and better, perhaps, on extreme youth; but beyond that period of the blessed, if skilfully chosen and not overdone, I would always approve some hair ornament. While—note this *while* with emphasis—I would ever denounce two or three hair ornaments. I don't like combs, diamonds, and feathers, and flowers on the head. One at a time, dear ladies, I beg you; and perennially a combination I detest, either on hats or heads, is a feather with a flower; like the abstemious Americans, they never mix.

But, talking of flowers—did you ever—did I ever see such wonderful mimosa as this season is yielding? The soft round blooms are big as marrowfat peas, and the down as fluffy as a chicken's breast, while it smells like Heaven ought to smell—if Heaven smells at all—and I am sure it must and should.

I suspect the Chaminade-scented bath of being the luxury I shall miss most, when my various extravagancies have ultimately landed me in Marylebone Workhouse, which from the outside now does not look quite so attractive as formerly: the new Town Hall seems to have taken the shine out of the Workhouse somewhat.

I was in that Town Hall the other day, searching with, and for, a well-endowed friend, for electrical appliances to cooking and to heating. But although I was immensely attracted by the simplicity of such proceedings, I was not entirely persuaded that much thrift would go to the abandonment of gas in favour of the complete electrical equipage on the most modern and approved lines.

Now comes a report from the Lyric Theatre to tell me that Silas Lapham had a most appreciative audience on Friday afternoon; that James K. was loudly approved, and there was much rumour of an evening bill. Grace Lane and Helen Ferrers wear their old-fashioned clothes most charmingly; the former recalling the pictures of Adelina Patti, and the latter a very model of a Boston matron in the 'eighties.

But yet—but yet, I have registered a vow eternal against bustles; and, in spite of all temptations, I must keep it.

*IMPORTANT NOTICE.*

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# THEATRICAL GOSSIP.

*Arthur Bourchier's Indisposition — The Squatter Composer—Singer as Costumier—An Author's Gratitude.*

**Arthur Bourchier Better.**

As we go to press we are delighted to learn that actor-manager Arthur Bourchier is recovering rapidly from his recent illness, and that he expects to be able to return soon to the cast of the new Arnold Bennett comedy, "The Love Match."

**A Small Scion of the Stage.**

There was joyousness around at St. George's, Hanover-square, last Saturday, in consequence of the christening of the beautiful baby boy recently born to Mr. and Mrs. Frank Wyatt, Junr. Among the most joyous, of course, was the Dear Child's handsome grandmamma, namely, Miss Violet Melnotte (Mrs. Frank Wyatt, Senr.).

**Mr. Robert Loraine, Actor-Manager.**

That the actor-manager is still very much in evidence is proved by the announcement just made that Mr. Robert Loraine will be in possession of a West End theatre for an indefinite period. It is his intention to produce a number of Shakespeare's plays, including some of the historical pieces, and also several of Bernard Shaw's —"Man and Superman" and "The Devil's Disciple," for certain. He will also revive "Cyrano de Bergerac."

Mr. Loraine's programme, however, is not to be confined to revivals. He has acquired a number of new plays by modern authors, and one of these, by a new dramatist, will be presented very soon after he starts work in his new capacity. This undertaking will have the effect of compelling Mr. Loraine to give up his film-acting after he has fulfilled his present engagements.

**The Squatter Composer.**

Kenneth Duffield, the squatter composer, has just produced four new numbers. One of these has been introduced into "A to Z," at the Prince of Wales Theatre, and is entitled "The Long, Long Wail," being a parody on a popular ballad of a few years ago. "Who'll Take Pot Luck?" is the title of his new number in the Vaudeville Revue, and "Say the Word, Angelina," the name of a song he has written specially for Beatrice Lille in the Midnight Follies. In the new version of "Bran Pie," which starts on tour shortly, Kenneth has a quartet which is sung by the Two Bobs, Rebla, and Odette Myrtil.

**Mabel Russell for the Gaiety.**

Miss Mabel Russell (Mrs. Hilton Philipson) will, we understand, make her reappearance in Mr. Austen Hurgon's new musical play, "His Girl," at the Gaiety, on March 25.

**Return of Shirley Kellogg.**

Miss Shirley Kellogg was among the passengers by the White Star liner Olympia, which arrived at Southampton late on Friday night after a fast passage from New York.

**Joining "Pot Luck."**

Miss Margaret Bannerman will join the cast of "Pot Luck" at the Vaudeville on Monday. She has two songs written by Jack Hulbert, and we hear she will wear some startling new dresses.

**Singer as Theatrical Costumier.**

It is not often that a professional opera singer goes into business as a theatrical costumier while continuing her stage career. But Miss Dolores Denison, of "The Beggar's Opera" company at Hammersmith, a pupil of Mme. Blanche Marchesi, has added to her artistic accomplishments that of designer and maker of stage costumes, and she now employs at her studios at South Kensington (known as Harlequin and Co.) quite a large staff of workers. She is making all the dresses, from Mr. Paul Shelving's designs, for Acts 1 and 2 of Mr. Nigel Playfair's production of "David Garrick."

**A Versatile Actress.**

One hears it whispered that Miss Frances Wetherall, the actress, who has a very fertile pen, is about to blossom forth as a writer of short stories and articles for women.

**Miss Sylvia Leslie.**

That of Miss Sylvia Leslie (the daughter of "Spy") is the latest name to be added to the list of principals in "His Girl," which Mr. Austen Hurgon will produce at the Gaiety between March 25 and April 1. Miss Leslie, who is at present playing Zozo in the second act of "The Golden Moth," will have a singing part, and one that will admirably suit her youth, her beauty, and her considerable accomplishments.

**"Easter."**

The Pax Robertson Salon will produce Strindberg's psychological drama, "Easter," on Sunday, March 19, at the Bedford Hall, Upper Manor-street, Chelsea. The final production of the winter season will be "The Outlaw," by Strindberg, and "A Lesson in Marriage," by Bjornson, on April 9.

**New Revue Production Postponed.**

Owing to the indisposition of Mlle. Delysia, Charles B. Cochran has been obliged to postpone the first performance at the Oxford, of the new revue, "Mayfair and Montmartre." Provisionally, he has fixed the date for Friday of next week, but a definite announcement on the subject will be made shortly.

**"Woman to Woman" Tour.**

Messrs. Murray King and Clark started their tour of Michael Morton's play, "Woman to Woman," at the Devonshire Park Theatre, Eastbourne, under the most favourable auspices, the Press proclaiming the piece "splendidly staged," and praising the sumptuousness of the scenery and the brilliancy of the dresses. On Monday night there was curtain after curtain at the end of each act, and the author, responding to insistent calls, briefly addressed the house, expressing deep gratitude for the enthusiastic reception accorded his play.

"This," he said, "is what is termed a provincial production, but to me it is a London production in the provinces. I am deeply grateful to Mr. Murray King for the care he has given to my play. Not for one moment did he think of expense. He said to me, 'Tell me what you want and you shall have it.' Above everything else he has given to a young and unknown actress (Miss Marcelle Roche) a very great chance, and you, the jury, are to say whether he was right or wrong. (Cries of "Right.") I agree. To all the ladies and gentlemen of the company I am very deeply indebted for their earnest work—and they are earnest people such as you do not always find in the theatre."

**"When Knights Were Bold."**

Mr. Bromley Challener, after his successful run at the Kingsway and Queen's Theatres with "When Knights Were Bold," opened his provincial tour at the New Theatre, Oxford, on Monday, with the full London cast.

**"The Natural Law."**

This successful play, by Col. C. Sumner, has been translated by Siegfried Trebitsch and copyrighted by Max Pfeffer in Vienna and Leipzig, December, 1921. Contracts have been signed for the production of the play in Paris at the Bouffes Parisiens Theatre. It was first produced by Mr. John Cort in 1915 at the Republic (formerly the Belasco) Theatre, New York City, was reproduced for a second run; tours of America followed. The play was produced in South Africa by Mr. L. Rayne, by Fuller in Australia, and by Charles Harrington in England in 1919.

**"Eliza Comes To Stay."**

Mr. Jack Esmond will commence a very long tour of the principal towns on Monday with his father's well-known farce "Eliza Comes To Stay." Miss Hazel Jones has been engaged to play Eliza, and the cast also includes Archie Selwyn, Rule Pyott, Graham Cameron, Maud Holland, Ida Herne, Freda Kaye, Elsa Franklin, &c. The tour has been booked by Mr. P. M. Selby, and the business arrangements are controlled by Mr. Tom Watt.

**O.P Club Ladies' Dinner.**

The O.P. Club announce a ladies' dinner, to take place at the Hotel Cecil on Sunday, the 19th inst., at which Miss Phyllis Neilson-Terry will be the guest of the evening. Sir Charles Higham, M.P., will be in the chair, with Mr. Thomas Downey as Vice-Chairman.

**Gallery First-Nighters' Dinner.**

The 19th annual dinner of the Gallery First-Nighters' Club will be held at Frascati's on Sunday, March 12. The President, Mr. Arthur Were, will propose the toast of "The Drama," and Mr. Norman McKinnel will respond. The Vice-President, Mr. Ashley Rowe, will propose "The Visitors," and Miss Irene Vanbrugh will respond. Mr. J. Page will propose "The Club." Miss Geneviève Ward, Miss Meggie Albanesi, Mr. Andrew Leigh, Mr. Derek Oldham, and Mr. Sydney Granville have accepted invitations. Dinner tickets may be obtained of the Hon. Secretary, Coronet Hotel, Soho-street, W.

**"Betty at Bay."**

Mr. Charles March, whose company played "Betty at Bay" at Brighton, has, we are informed, relinquished all rights in the play to Mr. Hugh Bernard, who opens with it at Yarmouth on March 6.

**A. B. Imeson.**

Mr. A. B. Imeson has now taken up the part of the Major in "The Faithful Heart" at the Comedy, originally played by Mr. Lawrence Hanray.

**"Carmen" as a Play.**

In the notice last week of "Woman and Her Master," a dramatised version of "Carmen," given at the Theatre Royal, Stratford, it was stated that the original plot was strictly adhered to. It should be made clear that this was so only up to a point. The authoress considered that while the musical setting allowed of an ending of tragedy, a more fitting ending in a dramatic rendering would be the usual happy conclusion. And thus it was.

**H. B. Phillips Opera Co.**

The H. B. Phillips Opera Co. (late N. Section, Carl Rosa Opera Co.) recommence operations on Monday next at the Borough Theatre, Stratford. This is the same company which had a record sixteen weeks' season at the Shakespeare Theatre, Liverpool.

**The Old Vic.**

On Monday next Ibsen's "Peer Gynt" will be presented at the Old Vic., with Russell Thorndike—who has been kindly lent by Mr. José Levy—in the title part, and will be repeated on Wednesday and Friday evenings and Thursday and Saturday matinées. The management has decided to introduce "Peer Gynt" to this country with practically the whole of the music Grieg wrote for the original production.

Russell Thorndike will also appear in the title part of the fifteenth-century morality, "Everyman," which will be given each Tuesday afternoon in Lent at the Old Vic., commencing at 3 p.m. The Rev. Father Paul Bull, C.R., will give a short introductory address before the initial performance on Tuesday. The opera for the coming week is Verdi's "Il Trovatore," which will fill the bill on Thursday and Saturday evenings.

**An Extended Contract.**

Misguette and Maxby, the famous dancers who are appearing with great success in "The Golden Moth," have cancelled their trip to Monte Carlo, Nice, and Paris because of their contract at the Adelphi, which was to have expired on March 8, having been prolonged to the end of the show.

**Charles Wingrove.**

Charles Wingrove, late principal tenor "Little Michus," "Quaker Girl," "Yes, Uncle," and grand opera, has been engaged to play the part of Browne in "David Garrick," opening at the Queen's Theatre to-morrow.

**"French Leave."**

Mr. Reginald Fry's company of "French Leave" opens its spring tour at the Palace Theatre, Louth. The bookings include Retford, St. Albans, Aldershot, Shrewsbury, Bridgwater, Barnstaple, Dorchester, Rugby, Wrexham, &c. The strong cast includes Miss Mary Byron. She originally took Miss Renee Kelly's place at the end of the run at the Apollo Theatre, and went on tour in the part with Mr. M. R. Morand and Mr. Charles Groves in all the principal cities. Mr. George P. Lester plays Brigadier-General Root, Mr. Brian Daly the Corporal, and Mr. Reginald Fry and Mr. Percy Robinson Lieut. Graham and Capt. Glenister. Mr. F. W. Ring is the business manager, Mr. Brian Daly stage manager, and Mr. H. G. Stevens will act as London press representative.

**Opera Popular in Glasgow.**

The Carl Rosa Opera Company has made a most auspicious start with their eight weeks' season at the Theatre Royal, Glasgow. There have been few empty seats any of the evenings, and on Thursday last, when "Cavalleria Rusticana" and "Pagliacci" were played, the "House full" boards were early on view. Patrons were glad of standing-room in stalls, pit, dress, family, and upper circles, and even the huge gallery (one of the largest in Britain) was crowded.

**Henry Ainley at Hanley.**

The visit of Mr. Henry Ainley to the Royal, Hanley, in "Uncle Ned" last week was a great success. His previous appearance on the boards of the historic theatre was in "Beside the Bonnie Brier Bush."

**To Stimulate French Drama.**

The French Society of Authors and Composers has decided to create a competition among young playwrights to stimulate French drama, thought to be on the decline (writes our Paris correspondent). A committee will read the manuscripts, and the piece chosen will be mounted at one of the big theatres. The manuscript must be in French, and written by an author not yet having had a play of three acts or more produced for a regular run during the past five years.

**A Dramatic Critic Delayed.**

Archibald Haddon, the dramatic critic of the "Daily Express," notifies us that his pending new book, "Green Room Gossip," is held up awhile through the strike of the London packers. The publisher, Mr. Stanley Paul, however, hopes to get the reviewers' copies out in the course of a few days.

**Brixton a "Producing" House.**

One of the Melville brothers, Fred., is pushing along with his scheme for making his Brixton theatre a "producing" house for new plays. This will start a few months hence. In the meantime we shall probably see a new drama at the Lyceum, but nothing is yet settled.

**A Popular Theatre.**

Mr. Douglass has arranged an excellent list of bookings for the popular New Brighton Winter Gardens, and in spite of the general depression, business remains consistently good. "The Edge o' Beyond" is being staged this week, with "Sybil" and "Bull-dog Drummond" to follow. Owing to transferring Easter Week to oblige a West End manager, Mr. Douglass is prepared to arrange a first-class attraction for this important date.

**Irish Players' Success.**

The Irish Players are enjoying a remarkably successful season at their English "spiritual home," the Ambassadors Theatre. Bookings have been so heavy that an extra matinée has been put on. It is hoped to transfer them when the arrival of Mr. Nelson Keys cuts their season short.

## "SIX CHARACTERS IN SEARCH OF AN AUTHOR."

### Stage Society's Production.

Comedy, in Three Acts, by Luigi Pirandello, Translated by Mrs. W. A. Greene, Produced by the Stage Society, at the Kingsway Theatre, on Sunday, Feb. 26.

CHARACTERS IN THE PLAY TO BE WRITTEN.

The Father ..... Franklin Dyall
The Mother ..... Lilian Moubrey
The Step-daughter ..... Muriel Pratt
The Son ..... William Armstrong
The Boy ..... Freddy Peisley
The Little Girl .....Sylvia Spagnoletti
Mme. Pace ..... Margaret Yarde

MEMBERS OF THE COMPANY.

Manager ..... Alfred Clark
Leading Man ..... George Hayes
Leading Lady ..... Silvia Young
Juvenile Man ..... Maurice Colbourne
Juvenile Lady ..... Elizabeth Arkell
Heavy Lady ..... Muriel Hope
Third Actor ..... Hugh Owen
Fourth Actor ..... D. A. Clarke Smith
Stage Manager ..... Matthew Forsyth
Prompter ..... J. Leslie Frith
Stage Door-keeper ..... Gilbert Davis

One is used to unusual work by the Stage Society, and their latest production is one of the strangest plays ever seen on the London stage. It is the work of Signor Luigi Pirandello, a leading Italian dramatist of the modern school, and it has been described as an indictment of the present-day theatre. The play, however, does not seem to be that so much as a dramatist's confession of the total inadequacy of the theatre to present truthfully a situation that is brought about by the logical working out of the characters he has created. It is a most interesting, compelling problem, stated with a good deal of quiet irony and humour, and worked out—except for a weak ending—in a very compelling manner. Here is the situation. A stock company is rehearsing a new play, when it is interrupted by a mournful-looking band of intruders, who state they are characters looking for an author. They have been created by one, but he gave up the task of working out their destinies and presenting them in a play. One of them maintains that they exist vitally for, instancing Lear, the children of the brain are as real, or even more real, than mere human beings. As it is clear that "the characters" have a clear-cut problem to present, the manager listens to them, and finally decides to be their author. The irony of the situation is brought out when the real actors begin to portray the emotions described by the "characters" and the play is brought within the conventions of the stage. Their unreasonable interruptions drive the manager almost crazy, and the leading man and lady threaten to resign. The uncanny situation is brought to a conclusion by the "characters" themselves, when they begin to work out their own fortunes, which end in the dramatic suicide of one of their number, a queer little boy who has wandered about aimlessly throughout the play.

We do not profess to understand this ending, and we are doubtful if the author intended more than to ask a question.

The interest was sustained remarkably well, and a great deal of credit is due to the production by M. Komisarjevsky and the exceedingly fine acting. Mr. Alfred Clark was admirably firm in the handling of the difficult part of the manager. It was a very noteworthy performance. Miss Muriel Pratt and Mr. Franklin Dyall, as the leading figures among the "characters," played wonderfully, certainly making the claims of reality very convincing to the audience. Miss Lilian Moubrey acted finely as the mother, and Miss Margaret Yarde made an all-too-short but very enjoyable appearance as an "evoked" character. Among the "real" actors, Mr. George Clark, Miss Silvia Young and Mr. J. Leslie Frith stood out noticeably.

## "THE FUTURE OF THE THEATRE."

### ST. JOHN ERVINE'S LECTURE AT BUXTON.

There was a large audience at Buxton Opera House on Tuesday evening, the 21st, ult., when Mr. St. John Creer Ervine was the speaker. Mr. Ervine said he was of opinion that drama had its origin in religious festivals, both Greek and English. The latter began in the villages out of a desire by the people to amuse themselves, and to give themselves religious instruction. The Church saw that the morality plays were excellent channels of providing instruction to the people, so they captured the organisation. The first thing that struck one in respect to the Elizabethan drama was that their plays were tragic; on the other hand their characteristics leaned towards humour.

**The Callous and Cynical.**

The lecturer contrasted the length of the Elizabethan play with the one act, sketchy modern play, and gave it as his opinion that the cause was in the change of social customs. He said that the particular type of "mind" which existed after forty or fifty odd years of elementary education—an education that the Elizabethan was without—was due to several causes, principally the growth of the industrial system. Another generation was growing up in England, and the children who were fourteen years of age or so when the war broke out, were now men and women. And that generation, having matured in a time when life ceased to be treated as sacred, have become callous and cynical; and it was that generation that was ruining the theatre. They liked plays which did not call for sincerity and tabooed anything analytical. The lecturer contended that the most dangerous frequenter of the English theatre was the flapper.

**Dominated by the Flapper.**

The mental state of the English audience was dominated by the flapper mind, not confined to the mind of persons of sixteen. Another reason for the deterioration of the theatre was financial. Most satisfactory actor-managing came to an end with the days of Tree, Alexander, and Wyndham, and was succeeded by the system of syndicates. The theatres now were owned by business men who knew little and cared little about the theatre; to them it was merely a method of making profit. The rents of the theatres went up after the business men had obtained control, and a theatre that could be rented before the war for £60 could not now be rented, in some cases, for less than £400.

We, however, must not be depressed; we ought to feel that if a desire for faith still persists, and when England has recovered its tradition and its strength, religion will revive, and with it the English drama. There is too strong a fancy, a craving rather, for pictures, which are a cause of plays of modern days being so short and so meagrely cast. But perhaps in a short time we may have something like another Elizabethan era, and the sooner that time comes the better for us, and for our country. When we get back to faith we shall get back what we lost during those days of war.

## ACTORS' ASSOCIATION MATTERS.

### Secretary's Notes.

Minutes of Council meeting held Feb. 24. Present, Messrs. J. Fisher White (in the chair), Eric H. Albury, A. Harding Steerman, Walter Gay, Alfred Harding, Sydney Lynn, Henry Caine, C. Hargrave Mansell, Robert Lord, David Leslie, Maurice Hoffman, Tom Fancourt, Alfred Lugg (secretary), Misses Lucy Sibley, Kathleen Magee, Carlotta Anson, Ada Roscoe, May Beatty, Lydia Donovan, Minnie Rayner, Gladys Ffolliott Lisa Coleman, Mme. Isabel Beresford and Mrs. Saba Raleigh.

Reports of the Ways and Means, Legal, Consultative, Nominations and House Committees were read and adopted.

**Secretary's Letters.**

Letters from "The Fellowship of Freedom and Reform," Mr. Ben Tillett, M.P., Mr. Claude King, Mr. Clifford Rean, Mr. O. B. Clarence, Mr. Akerman May, Messrs. Goddard and Co., Mr. Harold Kinton, Association of Touring Managers, Foreign Office, Mr. Felix A. Newberry, National Union of Teachers.

**Propaganda Meetings.**

These meetings are held every Tuesday in the rooms of the Association at 3 p.m. The next will therefore take place on March 7, when it is hoped there will be a large attendance of both members and non-members.

**Hon. Treasurer.**

At the Council meeting held on Friday, Mr. Guy Bouverie was duly elected to the post of hon. treasurer to the Association.

Weekly Report, ending Feb. 25.:—

Monies recovered for members:—Previously, £595 6s. 6d.; this week, £18 14.; total, £614 0s. 6d.

Death levy payments:—Total, £250.

Protection Fund payments:—Total, £33.

Total cash paid out:—Previously, £713 6s. 6d.; this week, £183 14s.; total, £897 0s. 6d.

**Death Levies.**

We have recently had the unpleasant duty of informing relatives of deceased members that subscriptions were so much in arrears as to disqualify them for the Death Levy Benefit. It cannot be too strongly urged upon members that, unless subscriptions are paid up regularly, their next-of-kin may be deprived of this very real assistance at a time when it may be urgently needed.

**RE "A.A. SHOP."**

A request having been received from 40 members in full benefit, an extraordinary general meeting of the Association will be held at the Prince of Wales Theatre on Sunday, March 12, at 7.30 p.m. for the purpose of deciding upon a definite date for a declaration of the "A.A." shop. The following resolution will be moved by the Council after the matter has been discussed: "That in view of the fact that before the Council can declare such a policy as contained in the resolution calling this meeting, a two-thirds majority of the members will be required, it is proposed by the Council to hold fortnightly meetings in London and, so far as possible, in the provinces, for a period of not more than six months, and that a ballot shall then be taken not later than the end of September, 1922, to discover if the members by the adequate majority vote in favour of this policy."

## REVIVAL OF "THE PIGEON."

### At the Court.

Produced originally at the Royalty Theatre, January 30, 1912, "The Pigeon," if not one of the very best of the Galsworthy plays is a very good one. In the thoughtful, satirical, amusing Galsworthian way it puts up a plea for the "incorrigibles," or as he prefers to call them the "hopeless" ones of the earth, the untamable "wild birds," only sympathised with and understood by the Christopher Welwyns of the world, dubbed "sentimentalist" by his practical daughter Ann, and the "despair of social reformers." "We are our own enemies," says the artist to Ferrand, the alien cynic, "I can afford it, you can't." Ferrand realises to the depths of his soul the truth of the statement, the other two incorrigibles, Timson, the drunken cabby, and joy-loving Guinevere Megan, the flower girl, are too simple to understand why their temperaments allied to poverty condemn them to misery. Wellwyn, the "pigeon," is their natural prey, to be exploited without remorse.

The recollection of the play ten years ago is still peculiarly vivid, one never grows hazy over Mr. Galsworthy's plays, his characters are too real, and too acutely interesting. In the present admirable revival two of the characters are taken with a difference, due to the personality of the actor in each case. Mr. Ernest Thesiger, who gave a remarkable study of Ferrand, strikes a deeper note than did Mr. Dennis Eadie in the part. He has not the gay cynicism of the original Ferrand, but is a man who knows his limitations to his despair. Mr. Leon M. Lion put an occasional touch of impishness into Wellwyn that caused him to delight in his own weakness towards the hopeless ones, that we do not remember. It was clever and it was effective, but we doubt if it was Mr. Galsworthy's intention.

Miss Muriel Pratt added another laurel to her triumphs as the flower-girl, and Mr. Ernest Hendrie gave a highly finished sketch of the bibulous Timson. Miss Ursula Millard, daughter of Miss Evelyn Millard, made a most promising first appearance as Ann. She made Ann just the sort of practical, sensible girl that she ought to be. Mr. Lyall Swete gave an uncommonly neat, well-conceived performance as Canon Bertley and Mr. Alec Snowden was good as the flower-girl's husband.

"The Pigeon" was enthusiastically received and in response to calls for "Author," Mr. Lion read a letter from Mr. Galsworthy explaining his absence by his knowledge of the "ageing effects of first-night."

The revival lasts for three weeks only and should crowd the house with lovers of fine plays and fine acting.

**THE ACTORS' CLUB.**

A meeting of the General Committee members of the Actors' Club was held on Friday, Feb. 24, at 5 p.m., with Mr. H. Lawrence Harris in the chair. Members of the Committee present were:—Misses Lydia Donovan, Barbara Everest, Helen Kinnaird, Mona Maughan, Ada Roscoe, and Ormonde Wynne; Messrs. Tom Armitage, George Ayr, and A. H. Foote. The minutes of the last meeting were read and passed.

The Entertainments Committee have arranged to hold their next whist drive on Thursday, March 16, at 7 p.m., tickets 2s., including refreshments.

The undermentioned ladies and gentlemen were passed for election as members at the Selection Committee meeting held on Friday, Feb. 24:—Misses Hilda Bailey, Maisie Bell, Clara Earle, Elly de Jongh, Ethel Bernard Kelly, Edith Lynd, Betty Murray, Nina Oldfield, Iris Vandeleur, Mignon O'Doherty; Messrs. Harold Brownlow, Jack Kelly, Andrew Leigh, Maresco Marsino, George Manship, Herbert Ranson.

It was proposed by Miss Kinnaird, and seconded by Miss Maughan, that Miss Kinnaird, Miss Roscoe and Mr. Ayr be appointed to a sub-committee to submit a scheme of exchange for artists.

It was arranged that the next meeting should be held on Friday, at 5 p.m.

# PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

**That Mystic Maisonette.**

Unless some unforeseen accident should occur, we shall see to-night, at the Duke of York's, the eagerly awaited Pinero play, "The Enchanted Cottage." This "fantastic fable"—as Sir Arthur calls it—sounds almost Shakespearean as regards its Dramatis Personæ, for its characters include several fairies, and a second and third Witch. Who will prove to be really the First Witch will be seen not long after the curtain rises at 8 sharp.

Owen Nares has an excellent acting part, one which might almost be called a Pine-Romeo. That delightful actress, Winifred Emery, as that hero's mother, Norman Forbes as his stepfather, Nicholas Hannen as a very martial Major, and O. B. Clarence and Dame Mary Whitty as a rector and his wife, have all been well provided with fine acting material. Miss Laura Cowie, as the heroine (also named Laura) will be found to be a very sweet example of the domestic heroine. Besides these leading characters there are also three very interesting married couples and four charming bridesmaids.

**Bertie Building.**

By the way, Bertie Meyer, who is presenting the new Pinero play in partnership with Owen Nares and in conjunction with P. Michael Faraday, tells us that he is building another theatre in the West End. It is one which he expects to outrival that other beautiful playhouse which he built, namely, the St. Martin's. In any case, B. M. has secured a splendid site.

**A Run on Ranelagh.**

The famous Gardens of Ranelagh seem to be quite in demand just now for the forthcoming new "David Garrick" plays. In Reginald Somerville's comedy-opera of that name, to be presented at the Queen's Theatre to-morrow night, by Bronson Albery, Ranelagh appears as the first scene. In Louis Napoleon Parker's version, called "Mr. Garrick," to be produced with Gerald Lawrence in the name part—with Charles Macdona as general manager, about mid-May—Ranelagh forms the last scene.

**"David Garrick."**

The Bronson Albery Garrick play (with Nigel Playfair as producer) has been written as well as composed by Mr. Somerville. Mr. Albery asks us to state that although the stage setting of this play is quite in the period of the third King George, the general dialogue and style of the piece remains very much on the mid-Victorian form, in which the first adapter of these Garrick pieces, namely, T. W. Robertson, arranged it for "Dundreary Sothern."

As regards to-morrow night's production (and a very picturesque production we have already found it), striking successes are expected from Leonard Caley, as David; Miss Madeline Collins, as the heroine; Adny Herbert Cameron, as Old Ingot; Sydney Groom, as Smith; Miss Florence Vie, as Mrs. Smith; E. H. Kelly, as Jones; and Miles Malleson, as Squire Chivy—so long and successfully played in the Wyndham version by that fine comedian, the late George Giddens.

**A Twice-named Play.**

There may be expected to arrive presently from America (where all, or nearly all our new plays come from) a farcical comedy of a more or less musical type, which has had to be renamed. Its original title was "Let 'Er Go, Letty." It has since been renamed "Who's Your Girl?"

**An Eggs-traordinary Title.**

Nelson Keys notifies us that he has decided to call the new Arthur Wimperi's revue "The Curate's Egg"—which might be called by some punning persons quite an egg-clesiastical name. Keys (as many know) is generally called "Bunch," and at first it was intended to call the piece "A Bunch of Keys." This, however, was found impracticable. This revue covers a good wide "period" of history—or of human life, for it starts in the Garden of Eden and ends in the Rotten Row of to-day.

**A New Comic Opera Near.**

Robert Courtneidge's latest, and apparently loveliest and liveliest comic opera, namely, "Gabrielle," may be expected in London earlier than was at first intended. Doubtless the name of the probable West End theatre will readily be guessed.

**At the St. Martin's.**

Reandean will produce at the St. Martin's Theatre on Wednesday, March 8, at 8 p.m., a new drama by John Galsworthy, entitled "Loyalties," to be followed by the first act of Sir J. M. Barrie's new comedy, "Shall We Join the Ladies?" In addition to permanent members of the Reandean Company (including Meggie Albanesi, Malcolm Keen, J. H. Roberts, Ian Hunter, etc.), the following have also been engaged: Lady Tree, Cathleen Nesbitt, Leslie Faber, Dawson Milward, Eric Maturin, Ben Field, Ernest Milton, Edmond Breon.

**"The Yellow Jacket."**

"The Yellow Jacket" will be revived at the Kingsway on Tuesday, March 7. Included in the cast are Mr. Holman Clarke, Mr. Ivor Novello, Miss Doris Lloyd, Miss Betty Loraine (Vi's sister), and Miss Ann Trevor.

**"Arms and the Man."**

Bernard Shaw's "Arms and the Man" will open at the Everyman Theatre on Monday next, for a run of at least three weeks. The cast includes several Everyman favourites, including Milton Rosmer, Gordon Bailey, and Isabel Jeans.

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# PREMIERES OF THE WEEK.

## "LADY OF THE ROSE."

### At Daly's.

Adapted by Frederick Lonsdale from the Book by Rudolph Schanzer and Ernest Welisch. Lyrics by Harry Graham. Music by Jean Gilbert. Produced at Daly's Theatre, Tuesday, Feb. 21.

Colonel Belovar..Mr. Harry Welchman
Count Adrian Beltrami
Mr. Roy Royston
Baron Sprotti-Sprotti
Mr. Leonard Mackay
Count Isolani .... Mr. Adrian Burgon
Captain Stogan .... Mr. Ronald Adair
Dostal ..... Mr. Teddy Arundel
Mirko ..... Mr. Leonard Treer
Suitangi ..... Mr. Huntley Wright
Sophie Lavalle .. Miss Ivy Tresmand
Rosina ..... Miss Winnie Collins
Mariana ..... Miss Phyllis Dare

Not even at Daly's Theatre have we witnessed a more triumphant opening night success than was given its latest occupant, "The Lady of the Rose," who made her first bow to the public on the night of Tuesday, the 21st Feb. She has much to recommend her. She is the charming heroine of a musical play that possesses a good plot, delicious music, a couple of wonderfully picturesque scenes, humour of a choice brand, fine uniforms, set off by well-made men, and lovely dresses of Comelli design adorning pretty vivacious girls.

**Musical Play With a Plot.**

The one disadvantage of a good plot in a musical play is that its reality and its continuity are occasionally obliged to suffer for the sake of the humorous element. Suitangi is an attractive character in "The Lady of the Rose," a wandering silhouette cutter, a quaint Bohemian, appealing, little man, taking his work very seriously, and entrusted with important secret messages, who, from time to time drops his original personality and becomes the hugely diverting comedian, Mr. Huntley Wright. It is some justification in that it gives Mr. Wright a wonderful chance of showing that he can act, as well as fool with equal skill.

To the Palm Court of the Villa Beltrami (a Harker triumph of scenic art) comes the silhouette cutter, with a message for Count Adrian Beltrami, revolutionist, month-old husband of the lovely Mariana, also of the Beltrami family. Adrian's presence in Milan is imperative; enemy soldiery is at the door. He escapes by disguising himself as the itinerant, and leaving Suitangi to impersonate the Count. Obsessed by the necessity to be comic, shockingly does Suitangi play the rôle, after giving us a glimpse of what he could do if he was not a "comique." His lack of self-control with the Count's wine, and with a troupe of ballet dancers stranded at the Castle, unleashes the passions of the fierce, bad-tempered, handsome Colonel Belovar, also temporarily self-quartered at Castle Beltrami, and he makes brutally direct advances to the fair Mariana. Loving his wife better than his safety, back comes Adrian to protect her, and is at once discovered as the real Count. He is led off to be shot at dawn, and the Colonel asks the usual condition with Mariana for her husband's life.

Many years before an ancestress of Mariana's, whom she strikingly resembles, had found herself faced with the identical choice, and had averted both issues by her goodness and beauty. Her ghost is believed to step from her picture to warn her descendants of danger. Mazed with wine while Colonel Belovar waits for the Countess, the pictured lady steps down from the picture, lures him on, only to evade him, kisses him as he flings himself dazed into a chair, and steps back into her frame, nothing but a portrait, as he rushes up the stairs to seize her. . . . .

Was it a dream brought by the fumes of wine? The Colonel prefers to think so when he wakes the next morning, a strangely chastened man, prepared to restore the Count to his wife's arms and take his welcome departure.

**Song Hits.**

The score contains many attractive numbers, and there are melodious music-threads of connection running through with fine effect. A delightful duet, "A Woman's 'No,'" is given most artistically by Miss Phyllis Dare and Mr. Harry Welchman; a "Silhouette" song for Mr. Huntley Wright haunts the ear; a capital trio, "When Men Grow Older," for Miss Ivy Tresmand, Mr. Huntley Wright, and Mr. Leonard Mackay, makes a big hit; and Mr. Leslie Stuart's "Catch a Butterfly," to which Mr. Harry Grattan has contributed graceful words, for Miss Ivy Tresmand and chorus, equals anything in the score.

**Good Opportunities for Acting.**

"The Lady of the Rose" provides some unusually good opportunities for acting, and these are fully taken advantage of, particularly by Mr. Harry Welchman, who plays the fierce, bullying "tres mâle" Colonel with admirable strength and passion. Beautifully, too, does Mr. Welchman sing the numbers allotted to him. Miss Phyllis Dare sang very sweetly, and was a delicately charming and sympathetic Mariana, who rose to the emotional scenes with a suggestion of reserved strength that was altogether praiseworthy. Mr. Huntley Wright's humour appealed to us strongly, it is so utterly unforced, so often just touched with the pathos that is the hall-mark of the true comedian, and he has made a fine art of contrasts. Mr. Roy Royston is badly served for so clever a young actor, but what he has to do he does perfectly. Miss Ivy Tresmand is fascinating and vivacious as a ballet dancer, and sings and dances with a splendid amount of vim, although it is not always easy to distinguish the words of her songs. Miss Winnie Collins as Mariana's maid acts well and dances very neatly, and Mr. Leonard Mackay puts character into the part of an impresario, and sings finely as usual.

A scene of enthusiasm followed the fall of the curtain. From a stage piled high with flowers, Mr. Fred J. Blackman thanked the audience for their "kind and generous" reception of the play, and the performers for their "loyal and sincere" work. We confidently expect that the run of "The Lady of the Rose" will rival that of any of her predecessors.

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The Apollo Theatre, Paris, is reopening with an operetta by Alix, entitled, according to present plans, "Youyou," at the end of the month.

## "SARAH OF SOHO."

### At the Savoy.

Comedy, in Three Acts, by Douglas Murray; Produced at the Savoy Theatre on Thursday, Feb. 23.

Sarah Gillman ... Miss Gertrude Elliott
Steven Rance ..... Mr. C. V. France
Mrs. Rance ..... Miss Lottie Venne
Dick Rance ..... Mr. James Dale
Fred Gurran ..... Mr. Leslie Banks
Marquis de Morento
Mr. William Mollison
Marquise de Morento
Miss Violet Graham
Watson ..... Mr. Roger Livesey
Miss Butt ..... Miss Ethel Oliver
Noisette ..... Miss Margot Chalfont

It was pleasant to welcome Miss Gertrude Elliott back to the West End on Thursday night and interesting to see that she was appearing in a comedy by the author of "The Man from Toronto." Further interest lay in the fact that among the cast, in addition to Miss Elliott's, appeared the names of well-tried and highly popular favourites and also of promising young players who have been doing excellent work lately. Everything pointed to a satisfactory evening, but, alas! it was only satisfactory so far as the acting was concerned. The first act left us hopeful if not impressed, but in the second act the play became incoherent, unconvincing, and, what is even more fatal, it became tedious. But for the fine acting and an occasional flash of brightness in the dialogue, it kept the same level for the remainder of the evening.

Sarah is an exceedingly competent and good-looking young woman, running a typewriting office in Soho-square. She is beloved by Dick Rance, son of a margarine magnate, very rich and very common.

**Thirty Thousand Pounds versus Love.**

Papa and Mamma Rance have aspirations, and are horribly upset at the idea of Dick marrying a typist, so they offer Sarah the handsome sum of £30,000 if she will give him up. Sarah agrees, takes the £15,000 (the second half is to be paid down on the wedding-day of either of them to someone else), doubles it by a deal in Mexican Eagles, goes off to Biarritz and becomes a much-sought-after lady of fashion. On the day of Dick's marriage (at Biarritz) to a title, Mr. and Mrs. Rance meet in Sarah's charming rooms at the Hotel Meurice. There, also, come their son-in-law and their daughter, the ill-assorted Marquis and Marquise de Morento, and Dick to protest that his heart is still in Sarah's keeping. The lady of title refuses to fulfil her part of the bargain at the eleventh hour. Convinced of Sarah's superiority in the matter of brains, and impressed by her friendship with the aristocracy, Papa and Mamma Rance change their tune and implore her to marry Dick, which, after inflicting on them a little wholesome uncertainty, Sarah promises to do.

**Fine Acting in Poor Play.**

Miss Gertrude Elliott was charming as Sarah, and was a joy to the beholder whenever she was on the stage. For Miss Lottie Venne we are forced to use the same word we have used when writing of her scores of times before—inimitable. She is wonderful; she can make bricks without straw and keep the house roaring with laughter by a sniff or a gesture. Mr. C. V. France's work as Steven Rance far surpasses the part, and Miss Violet Graham is excellent in her quiet sincerity as the Marquise. Two of our cleverest younger actors, Mr. James Dale and Mr. Leslie J. Banks, do wonders with poor material. Mr. William Mollison plays a caricature of a Frenchman very well. Young Roger Livesey, as an office boy, a chauffeur, and a buttons, confirms us in our impression of his intelligence and ability.

## "A SEAT IN THE PARK."

### New Pinero Playlet.

Play, in One Act, by Sir Arthur Pinero, Produced at a matinée at the Winter Garden Theatre, on Tuesday, Feb. 21.

Mr. Postlethwaite
Mr. Dion Boucicault
Miss Beechcroft..Miss Irene Vanbrugh
Chairman .... Mr. R. Lichfield Owen

This "first performance" matinée, organised by Mrs. Arthur Croxton, was in aid of the League of Nations Union. The item in the programme to which most interest attached was a one-act play by Sir Arthur Pinero entitled "A Seat in the Park." Mr. Postlethwaite, an elderly gentleman, who appreciates a change from the rather tiresome company of his wife, makes the acquaintance of a smart girl, the occupant of a seat in Hyde Park. After a friendly conversation has been carried on for some time he suggests another meeting, but this proposal is badly upset when he learns that his companion is not only a housemaid, but has also been engaged by his wife to start in a day or two in her new situation.

Miss Vanbrugh gave a cleverly-amusing impersonation of the parlourmaid flattered by the attentions of a gentleman, though an elderly one. Mr. Boucicault was equally good as the old beau, and Mr. R. Lichfield Owen deserves mention for his portrayal of the intrusive man in charge of the chairs.

There were other interesting items in the programme. Mme. Lopokova and M. Idzikovsky had a good reception in two dances; Miss Carrie Tubb sang two songs with fine effect; Mr. W. V. Robinson did his clever little story-telling turn, and once again worked wonders with the mouthorgan; Mme. Vera Lavrova and Mr Tailleur Andrews also contributed songs. At the end of the programme proper Mr. Leslie Henson caused amusement by performing the ungrateful duties of an auctioneer; and, finally, Miss Ellen Terry had a great reception when she appeared to announce that as a result of the matinée the funds of the Union had benefited by £700.

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The Northampton Amateur Operatic and Dramatic Company finished on Saturday last, when "house full" was shown at the matinée and evening performances. At the conclusion Mr. Percy H. Gallagher was called upon to present valuable gifts to the principals, and to Mr. E. St. Alban, the coach.

## "ROCKETS."

### At the Palladium.

**STRIKING SCENES IN NEW REVUE.**

An elaborate and brilliantly staged production throughout, "Rockets," presented by Mr. Charles Gulliver at the Palladium on Saturday for a run which, judging by first-night approval, should be a lengthy one, has two or three scenes of exceptional beauty. One of the most gorgeous is the Eastern Harem, and here a very novel and ingenious effect is introduced, the bevy of beauty, beautifully draped, who represent the ladies of the harem, being suddenly transformed, when the theatre is plunged into darkness, into black or coffee-coloured belles, gowned in white. This scene called forth the heartiest of applause, as did also Pierrot Land, wherein the entire company, over a hundred in number, in rich orange satin pierrot costumes, ranged tier above tier, give "concerteds" and individual selections which were much enjoyed. Choruses of many favourite music hall ditties of twenty years or so ago—"Daisy Bell," "Annie Rooney," "Two Little Girls in Blue," "She was a Dear Little Dicky Bird," and others equally familiar to the older "boys" in the audience, were given in this scene, as was also "Widdicombe Fair."

This rollicking scene was undoubtedly one of the big "hits" of the evening. Variety has evidently not vanished from the Palladium if revue is the label.

**Pictures of Old London.**

Most delightful and artistic of stage pictures were Scenettes of Old London—Cheapside, Vauxhall, Lincoln's Inn, and Islington Green—and here Miss Toots Pounds, as a charming Victorian damsel, in crinoline frock and bonnet, and Mr. Klit-Gaarde sang appropriate numbers, as, for instance, "Who'll Buy My Strawberries?" Other notable scenes were the huge built-up wedding cake, from which trips out the daintiest of Cupids, Miss Toots Pounds; Colourland, with its brilliant hues; and the finale, Motorland, which will be remembered by those who were present on Saturday chiefly by reason of the many weird and deafening noises created by motor-horns and other instruments of torture which an unkind management had let loose all over the house.

Of the comedy scenes, some of which will undoubtedly be funnier in a day or so, perhaps the most mirth-provoking were the Metropolitan Tube Station incident, with a harassed father taking his family to Watford for a day's fishing; father, mother and family queueing up for the theatre; inside the theatre; and at the Zoo. The Gymnasium scene and the Russian Revolution incident were poor fun.

**Lorna and Toots.**

Those clever and versatile sisters, Lorna and Toots Pounds, worked with amazing vitality throughout, and much of the success of the production is due to their efforts. Lorna, as the terrible schoolgirl, and later as the mother in the comedy scenes, proved herself a capital character-actress, and Toots, in a wonderful feathered costume, did a clever shimmy dance, sang delightfully in the Old London scenes, and joined Lorna in "Loving Trombone Man" and other numbers. Together, too, they gave a few of their famous impressions, their mimicry of the Dolly Sisters in "The Babes in the Wood," and the Duncan Sisters, being particularly happy.

The principal fun-maker is Charles Austin, that popular and resourceful comedian, who has his best chances as the harassed but happy father in the Tube, Theatre, and Zoo scenes, and takes full advantage of them, his richly droll impersonation creating the heartiest of laughter. In these scenes, too, a decided hit is made by little Ivor Vintor as the precocious boy Jimmy, with his "tin of worms," whose determination to "see the giraffe" causes so much perturbation to his parents and joy to the audience. Ivor also proved himself a smart dancer and singer. Then there are Freddie Forbes, in a clever dude impersonation with much funny business; Miss Maudie Francis, a delightful comedienne and dancer; M. Klit-Gaarde, a fine vocalist; Rich and Galvin, clever dancers; Gus Sharland, Wilbur Lenton, and Frank Arlton, in many capital character-impersonations; Elaine Rosslyn, Alice Nibbs, Joyce Mayo, and others, all of whom contributed valuably to the attractiveness of the production, as did likewise the ladies of the chorus.

Devised and staged by Charles Henry, with dances arranged by Mlle. Albion, and music by J. A. Tunbridge and Herman Darewski, "Rockets" was accorded the heartiest of receptions, and at the conclusion many beautiful floral tributes were handed on to the stage. There were loud calls for a "speech," and Mr. Charles Gulliver, Mr. Harry Day, and Mr. Charles Austin each replied with a few words of thanks.

## BIRMINGHAM REPERTORY THEATRE.

### Revival of Ibsen's "Ghosts."

It is now seven years since the Repertory Theatre produced for the first and only time Ibsen's great tragedy. Its reproduction recently by a new producer and an entirely new company therefore came to the majority of the audience as a novelty. Of the acting it is possible to speak with almost unqualified praise. Miss Marie Housley, specially engaged for the part, gave a wonderfully artistic rendering of Mrs. Alving. Mr. C Keith-Johnston as her son played with much force and effect; Mr. George Merritt gave to the part of Manders the fatuous complacency the author intended; and Miss Gwen Ffrangcon-Davies, the singer, showed her versatility by an admirable character sketch in the part of Regina. Mr. Orlando Barnett as Engstrand did much to lighten the grusomeness of the play, but there was the tendency on his part towards over-acting, which was obvious in the recent production of "Candida."

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An illustrated booklet by Douglas Crichton, and published by the Syndicat d'Initiative de Nice, gives a description of a journey to "Nice la Belle," as its inhabitants call it, and of the town itself, famous for its genial climate and picturesque surroundings, its luxurious shops and hotels, restaurants and cafés. The little book also contains an account of the season's fêtes and sports, and a full list of the hotels of Nice and its environs.

# ACTORS' BENEVOLENT FUND FESTIVAL.

## A Unique Occasion.

### ELOQUENT APPEAL AND GENEROUS RESPONSE.

"Ladies and Gentlemen,—The result of your great, charming, adorable generosity is £5,300." In such words Sir Gerald Du Maurier, one of the vice-presidents of the Actors' Benevolent Fund, announced, amid enthusiastic cheers, the amount collected at the twenty-sixth annual dinner held at the Savoy on Sunday. The occasion was unique from the fact that it was the first appearance of a lady in the presidential chair, and Lady Wyndham filled the position admirably.

She asked the company to drink the toasts of the King and Queen and the rest of the Royal Family with "at this time" a special heartiness for Princess Mary.

**The Toast of the Evening.**

The chairman, who was most heartily received, proposed the toast of the "Actors' Benevolent Fund." She said: This is, if I may venture to say so, a unique occasion in the history of the A.B.F. It is the first time one of my sex has occupied this chair. (Applause.) I tried very hard to put the mantle on other shoulders, but both the excellent chairmen I had selected failed me, therefore I pray you deal gently with me, and imagine you see the notice up, "Don't shoot the pianist; he is doing his best." (Laughter.) It seems strange to think that only a few years ago women took no part in these dinners except to hear the speeches from the safe seclusion of the balcony. (Applause.)

It was our vice-president and good friend Sir Gerald who first instituted these dinner-dances two years ago, with presiding hostesses in place of the more sedate functions that had been the custom for many years before the war. Some may regret the change—(cries of "No")—but I for one feel that, charming and dignified as the dinners of the past were, with their brilliant company and fine speeches, in these days there is a tendency to be restive even when listening to the most sparkling wit, and, though dancing is not, perhaps, food for the mind, it is, as I can personally vouch, a most health-giving exercise. (Cheers.)

**Abandoned Matinée Scheme.**

I do not propose, at this joyful gathering, to dwell upon the affairs of the Fund, so I will content myself with mentioning the severe disappointment it has been to me to have to abandon my matinée scheme. Some day I hope it will again be adopted in a more acceptable form when other lips more eloquent than mine shall plead for it. I could not continue to press it, as that would have meant penalising the few who so promptly and generously gave their promised support, whilst others, equally profuse in their promises, alas! abstained. The failure of this scheme has made it the more necessary to develop our resources in other directions, of which this annual dinner is one.

I am sorry to introduce even one sad note to mar our enjoyment to-night, but I feel it is my duty to tell you that one of the reasons that induced me to take the chair this year was that I thought it ought to be known that the distress amongst us is very great, and I hoped you would understand that in telling you this I was, as president of this Fund, in a position to know and realise our needs. Last year we paid out in allowances and gifts no less a sum than £6,494, and I fear the present year will make even greater demands on our resources, for our ordinary income last year was only £3,962.

**An Old-Established Rôle.**

And so you find me here, with my fellow hostesses, in the old-established rôle of beggar. When I mentioned this to a friend of mine he said that he had always understood that hostesses were people who entertained for nothing. Somewhat troubled, I flew to my dictionary, and found that the first definition of the word hostess was a landlady—(loud laughter)—and, armed with this discovery, I was enabled to at least convince my friend that a hostess did not necessarily entertain for nothing. In fact, I do not hesitate to appeal to my fellow "landladies" to be as extortionate as they please. (Laughter.) Of course, there are many of you here who have already generously contributed, and to them I will only say, if, prompted by impulse, they wish to put the Fund under a further debt to themselves, this is the moment—do not sleep on it. Those who have not given will find little pencils and cards thoughtfully disposed by their side, and when their cheque arrives I promise that they shall be more promptly acknowledged than happened in the case of an old friend of mine, Sir Henry Lucy, affectionately known to many of you as "Toby, M.P."

**The £1,000 Cheque.**

Wishing most generously to benefit the Fund of a profession in which he was always extremely interested, he sent Sir Charles Wyndham, on the occasion of one of these dinners, a cheque for £1,000. Receiving no acknowledgment, he rang Sir Charles up to ask him why he had not acknowledged his cheque. "Oh, it was you who sent it!" exclaimed Sir Charles. "I am so sorry, dear friend, but I could not read the signature." "Well," replied Sir Henry, "I notice that you did not mind running the risk of endorsing it and pay ing it in." (Laughter and cheers.) For the past fortnight I have lived on cheques. I have breakfasted with them, lunched with them, dined with them; I have even gone to bed with them, but not to sleep — oh, no. I have spent the nights making lists of those whom I hoped would give a cheque—and the days in making mental notes of the names and addresses of those I met who had not already been approached, and I have rushed home to send them an appeal before I forgot. As for unwary newcomers, who made my acquaintance for the first time, they must have thought me a strange being, as, instead of leaving the conventional card, I sent them by the next post "an appeal."

**"Our Honoured Secretary."**

Well, I think we may congratulate ourselves on what we call "a full house" to-night, but I don't mind telling you it has been hard work, bereft, as I was, of the help of the Colossus of this Fund, our honoured secretary, Mr. Coltson, who has managed these dinners for 25 years. ("Hear, hear.") Mr. Coltson has been seriously ill, and as he is eighty-five we have felt very anxious about him. He is, however, on the high road to recovery, and we hope to welcome him back shortly completely restored to health and full of that youth and enthusiasm that has made him such a splendid administrator of this Fund.

**Only Surviving Founder.**

And now, ladies and gentlemen, I want to tell you that I have with some difficulty prevailed upon Sir Squire Bancroft to reply to the toast of the Fund—(applause)—and I am very grateful to him for accepting.

No more fitting choice, I venture to think, could possibly have been made. Sir Squire not only holds a unique position in the affection and respect of the profession which he has so adorned, and of which he is now the doyen, but he is one of the founders—the only surviving founder—of this Fund. It is to you, ladies and gentlemen, to see by your efforts to-night that Sir Squire is able to testify to the good health of the Fund.

I hate begging, but I do ask you all to be not only generous to-night but absolutely self-denying, so that I may not feel that I have appealed to you in vain. Give what you can afford, and then give more—please. If we are gayer than in former days, I hope we are not less generous, and when we take the floor we shall dance the more lightly if we first empty our purses before doing so. (Laughter and applause.)

**An Apposite Story.**

And now I will conclude by telling you a story I heard told recently by our dear friend Sir John Martin-Harvey, happily on the road to recovery after his serious illness. I cannot resist repeating it, as it appears to me so apposite.

A father, whilst bidding good-bye to his son who was going on a holiday, impressed on him that he was to be sure and write, but to be very brief and only say what was absolutely necessary. Well, in a short time he received this letter, which is my message to you all to-night: "S.O.S. L.S.D. R.S.V.P." (Laughter.)

Ladies and gentlemen, I give you the toast of the Actors' Benevolent Fund, coupled with the name of Sir Squire Bancroft.

**The Little Word "No."**

Sir Squire Bancroft, who was greeted with loud and prolonged cheers, said:—Ladies and gentlemen: "No"—"no" is one of the shortest words in our language, and I have always found it one of the most difficult to utter, especially when you are attacked by a woman. (Laughter.) When I was attacked by our President I uttered the word several times with feeling. But when I said "Yes," instead of "No," I intended that it would be my last word at a public banquet. ("No, no.") That is all I said, ladies and gentlemen, about the last word, and the last time, so I leave the subject to be dealt with as it has lately been by my dear Mary Rose. (Laughter and cheers.) When I told Lady Wyndham what I felt on the subject she did me a very bad turn, because she first invited me to dinner at the Savoy, and then took away my appetite (laughter)—but I forgive her.

**Last of the Old Brigade.**

Just forty years ago, continued Sir Squire, at a dinner party, Irving, Toole, and myself foregathered, and it was then that the Actors' Benevolent Fund was started. We three soon afterwards were joined by Hare, Kendal, Wilson Barrett, and Wyndham—all then managers of London theatres—and we agreed to support the Fund by an annual subscription each of £100. (Cheers.) Soon afterwards George Alexander joined the company of the Actors' Benevolent Fund, which was created by actors, managed by actors, supported by actors, to relieve actors. (Applause.) And now I find myself the only straggler of the old brigade, still willing and still anxious to take what we call a small "utility part" to help those who are in distress and trouble. I am proud of the affection and friendship of such men as I have named, and I am proud now of the tokens of respect and esteem given me to-night. (Applause.)

There is something I should like to say about the man who did most for the Actors' Benevolent Fund, Charles Wyndham. (Cheers.) His time, his interest, and his money were always showered upon the Fund when he took it up. I am glad to have suggested that the worthy successor to him as President of the Fund was his widow, who is now following his footsteps. (Cheers.) I cannot say much in the presence of the younger man who does so much for every theatrical charity, Gerald Du Maurier, but in all our names I congratulate him on an honour justly won and justly worn. (Cheers.)

**Generous Subscriptions.**

Sir Gerald Du Maurier said he had a letter to the effect that the Prince of Wales has sent a very generous subscription from India. (Cheers.) A certain manager, who gave £1,000 last year, had given £500 this year. Miss Doris Keane had sent a very large cheque, Miss Laurette Taylor and Mr. Hartley Manners had sent £100, as also had Mr. Gilbert Miller. (Cheers.) They owed a debt of gratitude to their dear lady in the chair. He had suggested her taking a rest after her labours with regard to the festival, and she had replied: "I do not want to rest; I want to do my duty." He could say of this charming and delightful lady, paraphrasing the poet:—

"I could not love thee, Lady Wyndham, so much,
Loved I not Mary Moore."

He proposed a vote of thanks to her and to Sir Squire Bancroft. He did not believe him for a moment when he said this was his last word in public, but that he would continue the good work for the profession he loved so much.

**A Company of Stars.**

The room was then cleared for dancing to the music of "Batman's" super-syncopated Orchestra. The commodious hall was packed with couples, who enjoyed the fox-trots, one-steps, and waltzes to the full.

In addition to those already mentioned, those who accepted invitations were Lady Tree, Lady Alexander, Lady Martin Harvey, Sir Alfred and Lady Butt, Marquis and Marchioness of Carisbrooke, the Hon. Sir William Goschen, Lady Du Maurier, Lieut.-Col. Sir Walter and Lady Gibbons, Lady Violet Greville, Lady Diana Duff-Cooper, Miss Lily Elsie, Miss Gladys Cooper, Miss Fay Compton, Miss Muriel Martin Harvey, Lady Hawtrey, Mrs. Kendal, Mr. and Mrs. Alan Parsons, Miss Gertrude Kingston Miss Lilian Braithwaite Miss Lily Brayton, Miss Sybil Thorndike, Mr. Arthur Collins, Mr. and Mrs. Denis Eadie, Mr. and Mrs. H. V. Esmond, Mr. and Mrs. J. M. Gattis, Miss Violet Vanbrugh, Mr. and Mrs. Bronson Albery, Mr. and Mrs. Irving Albery, Mrs. Lena Ashwell, Mr. A. J. Austin, Mr. Allan Aynesworth, Mr. Kenneth Barnes, Miss Mary Barton, Miss Hilda Bayley, Mr. and Mrs. Donald Calthrop, Mrs. C. Cochran, Miss Alice Crawford, Mr. Charles Cruikshanks, Mr. and Mrs. Geo. Dance, Miss Gwendolen Floyd, Miss Fortescue, Mr. George Grossmith, Miss Ena Grossmith, Mr. Hubert Harben, Mr. C. T. H. Helmsley, Mr. Bannister Howard, Miss Marie Illington, Miss Mary Jerrold, Miss June, Miss Beatrice Lillie, Mr. Robert Loraine, Mr. Henry Lytton, Mr. Miles Malleson, Mr. and Mrs. H. Mote, Mr. and Mrs. Owen Nares, Miss Cathlee n Nesbitt ,Miss Olga Nethersole, Mr. and Mrs. F. J. Nettlefold, Mr. Harry Nicholls, Miss Peggy O'Neil, Mr. Sydney Paxton, Mr. Frank Petley, Mr. and Mrs. Nigel Playfair, Mr. Harry Preston, Miss Mabel Russell, Mr. C. Aubrey Smith, Mr. Stewart Athole, Miss Phyllis Stuckey, Mr. A. B. Tapping, Miss Madge Titheradge, Miss Helen Trix, Miss Josephine Trix, Mr. Henry Vibart, Mr. and Mrs. Fisher White, Mr. and Mrs. Howard Wyndham, and Mr. W. G. Gray (acting secretary).

## "THE GREAT DUKE OF FLORENCE."

### Massinger Played in the Temple.

It is curious that Massinger is so rarely played, for, technically, he is one of the best of the Elizabethans. His plays move so surely, and there is a distinctive grace about all his writing. Seeing "The Great Duke of Florence," which was played last week in the Hall of the Middle Temple—what a superb setting in itself!—one was reminded of this. Although it has not the tense dramatic interest of some of the plays revived by the Phœnix during the last two years, "The Great Duke" is a masterpiece of construction, and a lesson to playwrights in presenting and unravelling a tangled story in the best possible manner.

The play was quite simply, and in many ways charmingly, presented in an attractive setting designed by Mr. Christopher Hussey, and played by a mixed company of amateurs and professionals. The acting was unequal, but certain parts were excellently undertaken. Cozimo de Medici, the Great Duke, is a good study of a great nobleman, and the part was magnificently handled by Mr. C. B. Ramage, the amateur who made so great a success as Antony in the O.U.D.S. production of "Antony and Cleopatra." Mr. Ramage is a very promising actor; he has a fine voice, which he knows how to use, and there is a remarkable dignity and restraint about all his work. The Duchess, Fiorinda, is a delightful creation, and the part was played with rare grace and spirit by Miss Cathleen Nesbitt. The Lidia, that paragon of all the graces, was not quite so happily cast, although Miss Elizabeth Pollock gave a very capable performance of the part. The Duke's nephew, Giovanni, was finely played by Mr. Francis Langley (of the Old Vic. company). The favourite, Sanazarre, was acted by an amateur, Mr. J. C. Ledward, who, though physically unsuited for the part, gave a fairly convincing performance.

A clever little study was given by Mr. Maurice Colbourne as the Secretary, and fairly convincing work was contributed by Mr. H. L. Raeburn, Miss Paulise de Bush, and Miss Kitty Ashton. The songs introduced into the play were most attractively rendered by Miss Freda Mackenzie.

The performances were in aid of the Inns of Court Mission.

## PAX ROBERTSON SALON.

### Loti's "Judith Renaudin."

To the enterprising and artistic Pax Robertson Salon lies the credit of presenting for the first time in English Pierre Loti's "Judith Renaudin." This play, which was originally produced at the Theatre Antoine, in Paris, in 1904, deals with the persecution of the Protestants which followed the Revocation of the Edict of Nantes.

The main dramatic interest lies in the conflict 'twixt love and duty, which rages in the heart of a Captain of the Dragoons, who comes to enforce the Royal Decrees on the Protestants in the Island of Oleran. He falls in love with the daughter of the sternest of them all, and eventually gives up everything to accompany her into exile. Miss C. A. Arfwedson, who has translated the play into easy flowing dialogue, has done her work well, but she was not particularly well served by her actors. Mr. Cyril Stanislaw, for instance, who played the Captain, hardly realised the dramatic possibilities of the part. Miss Pax Robertson, as Judith, was better certainly, but the only embodiment which left any lasting impression on the mind was the excellent character study of the Grandmother, put in by Miss Catherine Lewis. Mr. Herbert Ballard did not seem too happily cast as Samuel Renaudin, and several parts were taken at short notice.

## DENNIS NEILSON TERRY

### On Theatre and Music Hall Audiences.

Mr. Dennis Neilson Terry, appearing at Hull last week in his new part as the hero in "The Charm School," in an interview, remarked: "I enjoyed my experience on the music halls immensely; but my heart is really with the legitimate theatre, and the bigger scope of a long play is naturally more satisfactory.

"I think the theatre is the place for real acting, but the halls are useful for a man who wishes to exhibit strong individual traits. On the halls, it is more easy to concentrate on the style of playlet most suited to the environment. If anything, theatre audiences help one most, and fall into a suitable mood quicker.

"In a music hall they sit back in their seats and say: 'Now, then; amuse us or thrill us,' and you just have to set to and do it."

---

The version of "East Lynne" played by the Co-operative Unemployed Actors of the A.A. is the one belonging to Mr. J. Pitt-Hardacre, and is performed by the kind permission of that gentleman.

# THE ENTERTAINMENT TAX CAMPAIGN.

## CINEMA EXHIBITORS' APPRECIATION.

## VALUE OF "THE ERA" FACTS AND FIGURES.

## FIFTH LIST OF RETURNS.

This week we publish a fifth list of returns from houses of entertainment showing the relation which the tax has borne to profit and loss. Those who have studied previous issues of THE ERA will have noted that—in round figures—50 per cent. of the houses making returns have been run at a loss.

The part which this journal has played in the campaign, by obtaining and tabulating definite data and opinions as to the effect of the tax is being very widely appreciated, and at the meeting of the Devon and Cornwall Branch of the C.E.A.—reported elsewhere—held at Plymouth, on February 21, testimony was borne to the splendid services rendered to the Entertainment industry by THE ERA. Mr. H. Harcourt, delegate to the General Council, described THE ERA's facts and figures as invaluable, and said they would be used by the deputation to be sent to the Chancellor of the Exchequer, while local entertainment managers would find them very useful in conducting local campaigns in support of the movement for abolition.


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The College provides day and evening instruction and training in all musical subjects and Elocution.
Entry may be made for one or more subjects.
The opera for performance at a London theatre in the Summer Term is "Iolanthe." Conductor: Mr. Cairns James. There are a few vacancies. The Opera Class meets on Tuesdays, at 5.30 p.m.
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THE COMPANIES ACTS, 1908 to 1917.
IN THE MATTER OF T. C. WRAY, LIMITED (IN VOLUNTARY LIQUIDATION).

PURSUANT to Section 188 of the Companies (Consolidation) Act, 1908, notice is hereby given that a meeting of the creditors of the above-named company will be held at 28, Floral-street, W.C.2, on Wednesday, the 8th day of March, 1922, at 12 o'clock noon, and notice is hereby also given that the creditors of the above-named company are required, on or before the 25th day of March, 1922, to send in their names and addresses and particulars of their debts and claims, and the names and addresses of their solicitors (if any) to Charles Nicholas Moysey Stuart, of 33, Southampton-street, Strand, W.C.2, the liquidator of the company; and if so required by notice in writing from the said liquidator, are, by their solicitors or personally, to come in and prove their debts or claims at such time and place as shall be specified in such notice, or in default thereof they will be excluded from the benefit of any distribution made before such debts are proved.

C. N. MOYSEY STUART,
Liquidator.

Dated this 22nd day of February, 1922.

Mr. J. P. Moore raised the question whether, in the event of abolition being refused, the General Council had alternative proposals for revision of the tax, and Mr. Harcourt replied that the joint committee which was dealing with the question in London had a free hand in this matter. The joint committee would go all out for abolition, and it was not advisable to discuss questions of alternatives. The matter could safely be left with them.

Speaking at the annual meeting of Moss' Empires last Thursday, the chairman mentioned that the company had paid over £1,200,000 in entertainment tax during the six years of its existence.

Everyone in the profession is being affected, directly or indirectly, through the tax, which—as we have already said—is not a tax on luxury, but a tax on livelihood, which ought to be abolished if the entertainment industry is to have the opportunity to recover.

### STRIKING LETTERS.

#### COMPELLED TO CLOSE.

TO THE EDITOR OF "THE ERA."

Sir,—If the tax is not taken off seats from 6d. down, many exhibitors cannot carry on, and I am one of them.

I was compelled to close one of my halls owing to loss incurred with tax, which I consider should be at the rate of 2d. in the 1s.—Yours faithfully,

The Palace, Newtownards, ROBT. MORRISON.

#### A SMALL MAN'S CASE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I am in a small town, with no opposition, which has been hard hit by trade depression, yet I could not have existed if I had been depending on my cinema for a living owing to the tax.

The show is only run on Fridays and Saturdays, but the following are the facts:—

| | | | |
|---|---|---|---|
| From January 1, 1921, to April 15, 1921 (closed in interval):— | | | |
| Profit ... ... ... | £8 10 0 | Entertainment Tax ... | £40 13 4 |
| From September 2 to December 31:— | | | |
| Profit ... ... ... | 11 0 0 | Entertainment Tax ... | 45 9 0 |
| Total Year's Profit | £19 10 0 | Total tax ... ... | £82 2 4 |

Expenses are very small. I manage the place personally, and only charge £1 per week for myself Ref. No., E231.

### INVESTORS ONLY EARNING MONEY FOR GOVERNMENT.

TO THE EDITOR OF "THE ERA."

Sir,—I am glad to see that some action is likely to be taken in regard to the Tax, which is simply ruining many places of entertainment. I enclose the balance sheet of our company for last year which shows that, although we paid over £500 in Entertainment Tax, we finished with a loss and were unable to pay any dividend to the ordinary shareholders, whose money, in financing the business, was primarily the means of earning the Tax for the Government.

It may be contended that we are only collectors, but the same prices of admission probably could as readily be got had no tax been in existence. On the other hand, if prices were raised to meet the tax we are quite satisfied that patrons would object and the result would be disastrous. I sincerely hope that at least some abatement will be got.—Yours truly,

The Kirriemuir Cinema, Ltd. R. M. DAVIE (Secretary).

### A REPLY TO THE "VOICE."

The letter from Mr. M. A. Stratford, of Chanticleer Hall, Withernsea—who stated, "I consider the tax a good one, and should not be taken off. I do not consider it has affected business at all"—which we published last week under the heading "A Voice in the Wilderness," has inspired more than one reader to be lyrical. We reproduce one specimen:—

So here's to the Yorkshireman pleased with his lot,
The Withernsea Tapley who likes the Tax hot;
'Tis the place for another Film Palace, no doubt,
The merry Tax-lover will have to look out!
Cock-a-Doodle—Doo!

ANOTHER "AUTHORISED PERSON."

### THE TAX AND STUDENT PERFORMANCES.

TO THE EDITOR OF "THE ERA."

Sir,—The Prime Minister was approached last month with regard to the hardship entailed on Student Performances by the exacting of Entertainment Tax. In my letter I submitted that such performances were wholly educational to the performers, were not intended to be entertainments, and were attended by the audiences for the purpose of seeing how the Education of the Students was being carried on in the Art of Music, Acting or Dancing. Owing to the heavy increase in the cost of giving concerts or stage-performances compared with pre-war days, while the audiences remain limited to those interested in the Education of the Students, the absorbing of a sixth of the receipts by the Tax has made it almost impossible for teachers to carry on this important branch of Art Education.

In his reply, the Prime Minister "regrets that he is unable to add anything to the answer given by the Chancellor of the Exchequer."

The correspondence in my possession shows that the justice of the request has never been called in question by either the Commissioners of Customs, the Board of Education, the late Chancellor of the Exchequer, the present Chancellor or the Prime Minister, all of whom have in turn given the matter their consideration.

In an interview which I had with a representative of the legal department of the Customs, it was stated that Counsel's opinion had been obtained on my submission that Student Performances, being "wholly educational" as regards the performers (which was admitted), were exempt from the Tax under Section 1 (5) (B). The Government's legal advisers had given their opinion that the performances must be "wholly educational" to the audiences. While stating that the Customs must act on that advice, he agreed that every law case was preceded by two Counsel's opinions and admitted the possibility of a Judge deciding that my contention was perfectly correct.

The Board of Education on being appealed to gave it as their "opinion" (presumably based on the same legal advice) that the test must be applied to the audience.

One of the Commissioners of Customs in a personal interview admitted that Student Performances were in a different category from ordinary entertainments, and stated that after the evidence I had submitted he would not hesitate to grant exemption to public institutions under Section 1 (5) (d) as being "partly educational." This concession was put in writing, as a definite undertaking to give favourable consideration to applications from such Institutions.

The whole question was then laid before the then Chancellor of the Exchequer, Mr. Chamberlain. In a long letter it was stated that the Chancellor had no power under the existing law to grant exemption to private teachers for Student Performances, and he regretted that he did not see his way to introduce amending legislation on the lines proposed for the following reason:—

> "*If the provisions of the existing law were amended, so as to allow the grant of exemption for entertainments, which are educational only by reference to performers, the concession could not be limited to pupil concerts and class performances. It would apply also to any and every entertainment, which was provided for the purpose of giving performers an opportunity of developing their talent.*"

A further objection was raised that "*such exemption would naturally provoke strong opposition from professional entertainers.*" As I was in a position to produce evidence that on the contrary the exemption for which I asked would meet with no opposition whatever either from leading Concert Managers, Theatrical Managers or Film Proprietors, this particular objection was withdrawn.

Upon this a barrister was kind enough to draft a Clause, which provided the necessary limitation. After submitting it, I received the following reply: "*The question of limitation is not one of drafting but of fact.*"

On taking preliminary steps with a view to the new Clause being brought forward during the Finance Bill debate, I received a letter from which it was obvious that the present Chancellor of the Exchequer would oppose the measure, so the attempt had to be abandoned.

Legislation was finally introduced to exempt Film Trade Shows, "which were not really intended as entertainments," and Agricultural Shows "which the public attended for the purpose of seeing how Agriculture was being carried on."

It seems a matter for regret that the fostering of Art Education should not be considered of the same importance as the fostering of Film production and Agriculture.—I am, &c.,

STERLING MACKINLAY.

Savage Club.

## FURTHER FIGURES AND OPINIONS.

Below we give a further selection from figures relating to the tax, followed by the opinions of those supplying the information. Except where otherwise stated, the figures may be taken to relate the financial year ended December 31 last. Reference numbers corresponding to the facts supplied us have been given where requested.

### TAX IN EXCESS OF LOSS.

S. A. MORLEY, ELECTRA PALACE, GORSE HILL, SWINDON.
Amount paid in tax ..... £1,382 0 0
Loss for year over ..... 1,000 0 0
If tax is not taken off this hall must close.

REF. NO. E 259 (LANARKSHIRE).
Amount paid in tax to March 31, 1921 ..... £1,222 10 0
Excess over year's loss to March 31, 1921 ..... 728 10 0

REF. NO. E 260 (LANARKSHIRE).
Amount paid in tax to March 31, 1921 ..... £827 9 0
Excess over year's loss to March 31, 1921 ..... 126 9 0

REF. NO. E 263 (CLACKMANNANSHIRE).
Amount paid in tax to March 31, 1921 ..... £726 1 0
Excess over year's loss to March 31, 1921 ..... 843 19 1

REF. NO. E 267 (AYRSHIRE).
Amount paid in tax to March 31, 1921 ..... £1,084 4 0
Excess over year's loss to March 31, 1921 ..... 889 16 0

REF. NO. E 268 (LANARKSHIRE).
Amount paid in tax to March 31, 1921 ..... £735 3 0
Excess over year's loss to March 31, 1921 ..... 893 17 0

REF. NO. E 269 (LINLITHGOWSHIRE).
Amount paid in tax to March 31, 1921 ..... £1,285 1 0
Excess over year's loss to March 31, 1921 ..... 953 10 0

REF. NO. E 272 (SURREY).
Amount paid in tax ..... £1,957 3 3
Excess over year's loss ..... 451 0 0
Have lost at least one-fifth of our patrons through tax.

REF. NO. E 273 (DEVON).
Amount paid in tax to October 1, 1921 ..... £5,099 6 7
Excess over loss to October 1, 1921 ..... 3,943 16 11
Tax has affected business very adversely.

REF. NO. 274 (DERBYSHIRE).
Amount paid in tax to October 1, 1921 ..... £4,099 9 4
Excess over loss to October 1, 1921 ..... 3,267 2 7
Tax has affected business very adversely.

REF. NO. E 278 (SUSSEX).
Amount paid in tax to July 31, 1921 ..... £3,045 18 0
Loss for same period ..... 3,801 0 0
Tax has affected business adversely.

REF. NO. E 279 (YORKS).
Amount paid in tax ..... £443 9 2
Tax about equal to year's loss.
Tax has affected business adversely.

REF. NO. E 285 (WORCESTERSHIRE).
Amount paid in tax about ..... £ 350 0 0
Loss on year ..... 1,162 0 0
Tax has affected business.

### TAX IN EXCESS OF PROFIT.

CYRIL LANE, CLUB KINEMA, USHAW MOOR, Co. DURHAM.
Amount paid in tax July 9 to December 31, 1921 ..... £291 17 8
Excess over net profit July 9 to December 31, 1921 ..... 278 18 6
Tax has strangled business altogether and ought to be abolished, not reduced.

REF. NO. E 261 (LANARKSHIRE).
Amount paid in tax to March 31, 1921 ..... £1,643 17 0
Excess over net profit to March 31, 1921 ..... 710 17 0

REF. NO. E 262 (LANARKSHIRE).
Amount paid in tax to March 31, 1921 ..... £1,400 7 2
Excess over net profit to March 31, 1921 ..... 467 7 2

REF. NO. E 264 (AYRSHIRE).
Amount paid in tax to March 31, 1921 ..... £778 18 4
Excess over net profit to March 31, 1921 ..... 761 18 4

REF. NO E 265 (FIFESHIRE).
Amount paid in tax in March 31, 1921 ..... £1,144 0 0
Excess over net profit to March 31, 1921 ..... 860 0 0

REF. NO. E 266 (LANARKSHIRE).
Amount paid in tax to March 31, 1921 ..... £1,539 12 6
Excess over net profit to March 31, 1921 ..... 509 12 8

REF. NO. E 270 (BUCKS).
Amount paid in tax to March 31, 1921 ..... £1,759 18 3
Excess over net profit to March 31, 1921 ..... 726 9 7

REF. NO. E 271 (WORCESTERSHIRE).
Amount paid in tax approximately ..... £60 0 0
Excess over net profit approximately ..... 22 0 0
Results would doubtless be better with freedom from tax.

REF. NO. E 275 (MONTGOMERY).
Amount paid in tax ..... £359 4 8
Excess over net profit ..... 167 4 8
Tax kills business. A national scandal.

REF. NO. E 276 (LONDON SUBURB).
Amount paid in tax to July 12, 1921 ..... £733 0 0
Excess over net profit to July 12, 1921 ..... 645 0 0
Tax has kept the public away.

REF. NO. E 277 (NORTHAMPTONSHIRE).
Amount paid in tax ..... £391 15 11
Excess over net profit ..... 291 0 0
Tax has seriously injured business.

REF. NO. E 281 (GLAMORGAN).
Amount paid in tax to November 9, 1921 ..... £1,136 1 4
Excess over net profit to November 9, 1921 ..... 1,089 9 0

REF. NO. 282 (LEICESTERSHIRE).
Amount paid in tax ..... £2,472 0 0
Excess over net profit ..... 2,001 0 0
Tax has affected business detrimentally.

REF. NO. 283 (THE FOLLOWING FIGURES RELATE TO A CIRCUIT).
A.—Amount paid in tax ..... £2,389 0 0
Excess over net profit ..... 1,920 0 0

B.—Amount paid in tax to March 25, 1921 ..... £6,846 0 0
Excess over net profit to March 25, 1921 ..... 3,812 0 0

C.—Amount paid in tax to Feb. 28, 1921 ..... £5,083 0 0
Excess over net profit to Feb. 28, 1921 ..... 1,774 0 0

D.—Amount paid in tax, March 25, 1921 ..... £5,701 0 0
Excess over net profit, March 25, 1921 ..... 2,053 0 0

E.—Amount paid in tax, March 25, 1921 ..... £11,222 0 0
Excess over net profit, March 25, 1921 ..... 1,676 0 0

F.—Amount paid in tax ..... £20,850 0 0
Excess over net profit ..... 4,890 0 0

G.—Amount paid in tax 13 months to Dec. 31, 1921 ..... £9,708 0 0
Excess over net profit 13 months to Dec. 31, 1921 ..... 1,108 0 0

REF. NO. E 284 (IRELAND).
Amount paid in tax ..... £10,402 0 0
Excess over net profit ..... 7,246 0 0
Tax has affected business adversely.

## MISCELLANEOUS FACTS AND OPINIONS.

REF. NO. E 236 (NORTHUMBERLAND).
At present time I am losing £10 per week.

REF. NO. E 237 (LANCS).
We have three cinemas. In the case of the first we paid over £600 in tax, profit nil; in the case of the second we paid £400 in tax, profit nil; in the case of the third we paid £450 in tax, profit nil. By tax we mean Entertainment Tax, which is simply killing the business.

REF. NO. 238 (KIRKCUDBRIGHTSHIRE)
I paid £360 in tax and my loss was £160 on the year. Mine is a very small place, worked by my own family. I am just now losing £4 and £5 each week, but I will have to close, as the tax is killing my business.

REF. NO. E 248 (SUSSEX).
Amount paid in tax eight months to Jan. 31 ..... £150 0 0
Neither lost nor gained, but should certainly have gained had tax not prevented it. Consider tax is ruining trade.

REF. NO. E 280 (WARWICKSHIRE).
Amount paid in tax ..... £2,057 0 0
Accounts not yet ready.
Tax has affected business very seriously during this period of unemployment.

## HOVENDEN'S BRITISH GREASE PAINTS

These paints are made at our Factory, guaranteed pure, colours perfect, and quality better than any foreign make, and at same price.

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# THE ERA

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WEDNESDAY, MARCH 1, 1922.


# CO-OPERATIVE DRAMA EXPERIMENT

THE support given to the Actors' Co-operative Company, which started operations at the Battersea Palace last week, was distinctly encouraging.

**An Auspicious Opening.**

The Mayor of the borough attended in state, and expressed himself in eulogistic terms regarding the enterprise. The company has been formed, as our readers are aware, with a view to provide employment for actors and actresses out of work. So laudable a project is worthy of the utmost commendation, and the best wishes for its success. Mr. FREDERIC BAUGH is to be praised for his public spirit in placing his theatre at the disposal of the Executive for the inauguration of the scheme.

Battersea is as good a jumping-off place as could be wished. The neighbouring Polytechnic has done much to encourage the love of music and the drama locally, and the LENA ASHWELL Once-a-week Players have helped considerably to stimulate a taste for the drama. Though less commodious, the Battersea Palace allows plays to be seen to better advantage than the Town Hall. The latter has no raked floor, and the line of sight naturally gets considerably affected as the distance from the stage increases. The company began very modestly with "East Lynne," a drama which is still regarded as the managers' stand-by, and the performance did the company credit. New departures, however laudable, invariably have to face criticism, and we find objection being taken to a co-operative company for more than one reason.

**Some Objections and a Suggestion.**

To open up new theatre districts, it is urged, is good for all, but to play theatres where organised shows are running, pushes a company who would play the date out for the week. The benefit, therefore, so far as unemployment is concerned, is negligible, and there is the added disadvantage that a touring company, thus deprived of a potential booking, might refrain altogether from embarking on a tour. Thus it would appear that the better way would be for the Co-operative Company to make for the houses that are vacant, or to fill in the dates of those touring companies which bad business, in combination with the entertainment tax, has already driven off the road.

With the contention that it is unfair that artists should be satisfied with £3 a week we cannot agree. It is not a case of "being satisfied." The £3 salary is merely a guarantee, and the actors draw as much more in proportion as the receipts will allow. It is the principle of cutting one's coat according to one's cloth, and that is one of the few axioms which would stand the test of examination.

It is urged also that the kindness of authors in offering plays without fees is misplaced, and that it will prove to be something in the nature of a boomerang. That, however, is a question for the authors themselves. It is, in fact, their contribution to the unemployed fund.

The members of the company at Battersea, we are given to understand, are satisfied with the results of their initial attempt, and we await developments with interest. The proceeds of the first week might be large enough to embolden the company and the subscribers thereto to take over the eight halls which Mr. CHARLES GULLIVER recently offered to the Variety Artists' Federation. That Society, as its Executive pointed out, has power to devote any portion of its funds to such a purpose, and apparently the commonwealth spirit is not sufficiently strong among variety artists to induce them to form a company out of those whose date-books show an array of vacancies, but here is a combination ready to hand. Drama and comedy have occupied the boards in all the districts mentioned, and if Mr. GULLIVER'S offer holds good, it only requires a little added financial help to enable the players to take possession of the halls that would otherwise be closed. Perhaps, indeed, Mr. GULLIVER might be inclined to adapt his proposal to meet the present necessities of the company, and thus help along a cause that is undeniably a meritorious one.

# THE PLAY IN PARIS.

## A Week of Revivals—Alfred Jarry at the Œuvre—Movies at the Vaudeville.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—There has been little of theatrical importance to chronicle during the past seven days. Several houses have changed their bills, and others are on the point of doing so. With few exceptions long runs seem impossible in these critical days, and productions on which managers confidently counted are flopping. These remarks do not exactly apply to the Maison de l'Œuvre, which is continually changing its programme as its prescribed policy. The latest experiment of Lugné Poe is to resuscitate Alfred Jarry's vaudeville "Ubu Roi," in five acts, produced by F. Gomier. A quarter of a century has elapsed since this Rabelais farce was written, and the alleged satire can probably be discerned better to-day than when first presented. Ubu is a dragoons' captain in Poland; he is a brawler and of little count, but he starts a revolution at the suggestion of his wife and has himself crowned king. His unjust methods lead to his downfall, after the country is ruined, and he flees to Spain with all the loot he has accumulated during his arbitrary reign. The "drama" is represented by students, with lively music by Claude Terrasse. René Fauchois now impersonates Ubu, and Jane Pierly is seen in the "terrible" rôle of Mrs. Ubu (created by Louise France). The grotesque element is well sustained, and the Œuvre may be congratulated on the diversity of the performance under restricted conditions.

**At the Grand Guignol.**

On Thursday M. Choisy changed his programme and presented four excellent acts, being a pick of his repertoire. Probably the habitués of the Grand Guignol will not grumble at the revival of four plays which have at different periods made their mark at this famous little home of fun and horror; "Une Nuit au Bouge," drama, by C. Meré, revealed the talent of this playwright by his rapid description of a murder in a disreputable den; "Un Troisieme Act," by P. Weber, is an amusing trifle by that prolific author and adaptor; "Le Baiser Dans La Nuit," drama, by Maurice Level, in two tableaux, reveals the morbid history of the victim of a woman who disfigured him by throwing vitriol, and depicts his revenge by giving her a taste of her own medicine, "the kiss in the night." To terminate, "Madame de Rhodes, Voyante," by L. Michel and D. Bonnaud, the diverting yarn about a spiritualist turning the tables but not seeing the deception of her own husband, notwithstanding she has made a speciality of warning clients of their domestic troubles. On the whole, a good evening's amusement, and one we can sit through without an excuse for a cordial at the bar.

**"Le Voleur."**

Henry Bernstein, directing the destinies of the Gymnase Theatre, revived his own three-act piece, "The Thief," last night, with Mme. Simone in the part she created at the Renaissance in December, 1906. "Le Voleur" has been round the world both as a play and a film, and it is now holding the Gymnase stage until Bernstein's "Judith" is ready, the revival of Curel's "L'Ame en Folie" having had only a short run.

**"You-You."**

Such is the name of the operetta by J. Ardot and Jacques Sirrah, music by Victor Alix, produced last night (Saturday) at the Apollo. The action is laid in Japan, and the plot concerns a rich merchant suddenly ruined, and a girl in a tea garden. An eccentric miser has willed his fortune to the prettiest maiden in Tokio on condition she passes a year in the tea resort and yet remains pure. You-You, the daughter of the ruined merchant, achieves this, and is enabled to marry a young European after he has proof of her fidelity. Mlle. Simone Judic sings the title-rôle, with Marie Richard as the landlady of the tea-garden, who vainly endeavours to compromise the chaste You-You.

**"Le Bonheur De Ma Femme."**

This delightful comedy in three acts, by René Peters and Maurice Soulie, produced at the Capucines in 1919, was revived on Wednesday at the Theatre Daunou, with the manageress, Jean Renouardt, in the part she created, supported by Mlles. Marken, Lucy Mareil, MM. Victor Boucher and Borral. The rather delicate conjugal subject is adroitly handled, and "The Happiness of My Wife" is again assured a reasonable innings.

**"Le Paon."**

The three-act comedy in verse, by Francis de Croisset, was revived at the Comedie Française on Thursday afternoon. It was produced in 1907, and the present cast comprises some of the original bill, notably Marie Leconte in the part of Annette. Escande now plays Brecy, created by Dehelly, and Brunot embodies the part of Frontin instead of G. Berr. M. de Feraudy heads the troupe in this interesting revival. To-day (Sunday) being the 120th anniversary of Victor Hugo's birth, "Marion de Lorme" forms the bill at the Comedie Française.

**More Russian Singers.**

Those who have visited Moscow will remember the summer restaurant and music hall known as the Yard, where a permanent troupe of "gypsie" singers performed. Several of these Tziganes left Russia and have congregated in Paris awaiting better times. In the meanwhile, to keep the pot boiling, they have formed a group known as the Troika, which is now billed at the Theatre Caumartin. The "theorbs" and "guzlas" instruments form the accompaniment for the vocalists, under the direction of Zaroubine.

**"Les Filles de Loth."**

At the Moulin Blue the shows presented do not belie the denomination of the little house in the Rue Douai, and such is the case for the new three-act operetta with the above Biblical title, by Paul Murio, music by René Mercier. There is little plot, a risky story being woven around a bevy of ladies scantily attired.

**Paul Swan and Others.**

This American dancer is offering a series of matinées at the Potiniere. He is assisted by Mlle. Alexianne, on the lines of Alexandre and Clotilde Sakharoff, at the Mogador. Grace Christie, who has been dancing at the Folies Bergere, is returning to the United States next week.

The Theatre du Vaudeville will be taken over by the Mundus Film Co. in April and become a picture house for a few weeks during the visit of M. Sylvestre's troupe to South America. "Way Down East" is to be the first reel, presented for as long as it can attract.

James K. Hackett, now in London, has promised to visit Paris for the Moliere gala organised at the Opera by a group of journalists this week, and will appear in a scene from "Hamlet," while Mrs. Hackett will play as Desdemona.

# THE DRAMA IN AMERICA.

## "The Law Breaker"—"The Cat and the Canary"—Marie Lohr in "Fedora."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Feb. 11.—At the Booth Theatre, William A. Brady has just produced a melodrama in four acts entitled "The Law Breaker." It was written by Jules Eckert Goodman, and begins with an after-dinner discussion of the present "crime wave" in this city. The central character of the play is a crook named Jim Thorne, who decides to return the large sum he has stolen from a bank in order to justify the banker's daughter's beautiful faith in him. She believes that criminals may be led back to the right path by awakening in them a sense of personal responsibility. She goes so far as to offer her valuable pearl necklace as a pledge that Thorne will return the money he has so skilfully abstracted from the safe. He does bring back the money, but the pearls disappear simultaneously, and the banker's daughter's confidence is subjected to a severe strain. In the last act, however, her sociological theories are supposed to have been proven, although it must be said that the demonstration is more exciting than conclusive.

William Courtenay appears as Jim Thorne, and plays the suave and polished crook to perfection. In other important rôles Blanche Yurka, Marguerite Maxwell and John Cromwell do well.

**"The Cat and the Canary."**

This is one of those "creepy" plays in which bookcases noiselessly unfold, movable panels slide back, and dastardly deeds are done in the frequent darkness. There seems to be "something doing," in fact, all over the house, from cellar to garret. Everyone in turn is either molested or suspected, and three acts pass before the miscreant is caught. There is a conspiracy to drive a young girl insane so that she may not inherit the estate of an eccentric millionaire. His heirs, seven in number, assemble to hear his will read, and learn who is to have the property. The house is haunted, and to make matters worse a dangerous lunatic has escaped from a neighbouring asylum, while a terrible storm is raging outside. A codicil has been added to the will which gives the property to the youngest of the heirs, but she must be of sound mind, or the estate is to go to another heir, whose name is to be found in a sealed envelope. Thereupon one of the seven attempts to scare her out of her wits, and the audience is kept wondering how the whole thing will end until just before the curtain falls.

Henry Hull and Florence Eldridge play the leading rôles effectively. The play was written by John Willard, who acts a small part in it. Produced by Kilbourn Gordon at the National Theatre, it may be described as a genuine thriller.

**Marie Lohr in "Fedora."**

Miss Marie Löhr has changed her bill at the Hudson Theatre and is now appearing in "Fedora" before large and appreciative audiences. With her fine presence and expressive voice Miss Löhr has excellent opportunities in this play, and her powerful acting moves the audience to frequent applause. Hilda Spong was specially engaged for the rôle of Countess Olga. Herbert Marshall plays Count Loris Ipanoff, Vane Featherstone appears as Marka. Edmund Gwenn has the part of Gretsch. As a new generation of theatregoers has grown up since the plays of Sardou were acted here this revival is in the nature of a novelty.

# WHY I DISLIKE THE FILMS.

## MORE VARIETY IN STAGE WORK.

By TEDDIE GERARD.

I do not hate film work, not really; but I do not love it.

Filming is a sheer waste of time, though it is arduous, and requires considerable patience. It is too slow, particularly for one who is accustomed to modern revue. In filmland, generally speaking, you live a life of seclusion. You don't experience the friendships that one meets with on the stage. That is why I prefer the theatre to the film.

On the stage an artist, so to speak, sees herself play. She has an audience. She knows within a few days after rehearsals whether or not she is to be a success or a failure. She hasn't to wait, say, three months, like some film artists do, before she even sees the film in which she has participated. Her success or failure is instantaneous.

Then there is more variety on the stage. There is a different environment, something

*[Photo, Foulsham and Banfield, Ltd.*
TEDDIE GERARD.

new almost every day; whereas a film may be shown for months and months until it has got quite stale. And meantime one may appear in several films, and improve in artistry so much that she is almost ashamed of her efforts in the first film that has been presented to the public. If a film were shown as soon as it has been produced, it would be different.

**Where No Time Is Wasted.**

That is why I prefer the theatre. For on the stage a piece is presented after brief rehearsals, and no time is wasted before one knows, as I have stated already, whether or not her efforts are appreciated. If she is an artist of some repute, and the play is a success, it runs for an indefinite period, but if it is a failure the play is withdrawn and a new one substituted. It is not possible always to substitute a film when once it has been released.

I do not mean to infer that films of an indifferent character are thrown upon the public. That would be an unwise thing to say. I am speaking from the point of view of an artist who has appeared both in film and in stage plays. One who has acted only for the films may, of course, have a different opinion; but she has not had the same opportunity of the two great arts.

To be precise, what I mean is that before the film is actually presented to the public, an artist is practically dead to the world for some months. That is why to me it seems such a waste of precious time and energy in preparing for a film. To see oneself on a cinema screen six months after the film was taken rather accentuates all the faults you might have avoided had you been playing in a theatre instead. Even the cleverest actress, on seeing for the first time the film in which she has appeared, might conceivably say to her friends: "Did I really do that? Please hold me tight lest I take fright at myself!" For you don't always know whether you are doing the right thing or not. You do not have an audience in front of you. You do not hear any applause or any booing, as the case may be. That is where the stage is vastly different.

When I say that much valuable time is wasted in the production of a film, I am again speaking from an artist's standpoint. If you are doing an exterior scene, much depends upon the weather—in an interior scene the elements don't count. One may get up in the early morning with the intention of doing a passionate love scene, and find that just as she is about to perform, rain falls in torrents, and she has to hang about on a bitterly cold day until such time as she is able, if ever, to proceed with the story. I have even taken part in a summer scene in mid-winter, wearing the flimsiest of light material for a dress, and have had to rush to the brazier oftentimes to get sufficient warmth to be able to carry on!

That is where environment, so far as the theatre is concerned, is different. And in the theatre everyone is so friendly to the others. Artists meet oftener than they do in film work. You all work together. Team work is the one great essential—on the films you need not see the other characters in the story; they may be miles away from you enacting their parts. There is a seclusion in film life that is not experienced in the theatre.

**Waiting to be "Shot at Dawn."**

In both film acting and stage playing a great deal depends upon temperament. Personally, I do not enjoy getting up at eight in the morning and walking round a brazier all day in a temperature two degrees below zero! It is not reasonable to hang about from eight in the morning until nine o'clock at night, waiting to be "shot at dawn"—a thrilling incident in the story that could not be filmed because of the weather!—and with only a sandwich or two to eat between whiles. And then at nine o'clock at night you are still unshot!

That is one reason why I prefer the theatre to the film. Anyhow, I am ambitious. I have a great fondness for revue, but I would very much like to do more serious work—to be in a "straight" play. I am hoping that Mr. André Charlot, whom everybody at the Prince of Wales's loves, will give me a chance in straight work later on. Mr. Charlot gives everybody an opportunity to succeed in life. He is really wonderful.

# AS YOU LIKE IT.

**Produced Yesterday.**

At the Abbey: "The Bells."

* * *

The announcement, "Royalty at the Abbey," did not mean that the cast of "Enter Madame" were crossing to Dublin.

* * *

Apropos of the Abbey Theatre, Dublin, Sara Allgood will probably be in management there shortly. All London will be sorry, but it will be Allgood for Dublin.

* * *

**To-day's Dancing Query.**

How does the new Tan-go?

* * *

And *will* the new Tan-"go"

* * *

According to Mr. Vedrenne, the public has only a certain amount of money. As a rule, it's a very uncertain amount.

* * *

**Over the 'Phone.**

"Have you got a seat in the stalls for 'A Seat in the Park'?"

* * *

And the ticket agent replies, "No, but I've a seat in the last rows for 'The Lady of the Rose.'"

* * *

Have you noticed that the actor who cracks himself up is often the first to crack up?

* * *

**Answered**

"Is J. M. Barrie retiring?" asks a lover of his plays. Yes, Sir James is one of the most modest of men.

* * *

Ethel M. Dell's choice fell upon a R.A.S.C. Col—but not, you understand, a rescal.

* * *

Sir Sidney Lee says we should copy our ancestors in their command of imagination. We often do. But veracity is preferable.

* * *

**This Week's Riddle.**

What member of the theatrical profession is like a conveyance? The stage coach.

* * *

"Stage to Altar," runs a headline. Why? It's very nice as it is.

TOUCHSTONE.

**DONALD CALTHROP AND ERIC LEWIS**
in "Money Doesn't Matter," at the Aldwych.

# WE HEAR—

That a certain minor but ambitious composer, was greatly bucked when he received a wire signed "George and "Mary."

* * *

But that he felt a tug at his leg when fifteen other wires arrived.

* * *

That the Klaxon Horn people have, in "Rockets," the biggest "free ad." on record.

* * *

That a well-known musical comedy actress will soon be found working in Acts I. and II. at one "house," and in Act II. at another.

* * *

That she doesn't consider the treatment by any means "barbara"-ous.

* * *

That Ursula Tremayne is back with the Irish Players.

* * *

That P. C. Townsend is highly delighted with them—and with their "drawing" powers.

* * *

That Joyce Mayo, who makes such a "hit" on the Palladium "duck-run," is the American film actress.

* * *

That the paragraph in this column last week about the proposed Press Agents' Union caused a good deal of interest.

* * *

That Emmett Adams is an horticultural expert.

* * *

That all Bournemouth is shrieking with laughter about the line (in the play) that concerns the grocer and his five-shilling fine.

* * *

That a waltz-song to be sung at a West-End concert hall in mid-March will be the subject of a big Press challenge.

* * *

That the composer's name will not be divulged.

* * *

That Jack Melford has been successfully deputising for Evan Thomas.

* * *

That the Adelphi watch-dog does not appreciate the fixing on his back of a collecting box.

* * *

That a dear old lady bought stalls at a theatre last week, and then sought an attendant to ask "who was playing."

* * *

That the attendant playfully replied: "Chelsea and the 'Spurs, ma'm!"

* * *

That F. W. Thomas is fairly revelling in his "book."

# THE VARIETY WORLD.

*Benevolent Fund Dinner—New Acts for Variety—Fred Lake's Illness—Rhodes Parry's Enterprises.*

**The Benevolent Fund Dinner.**

A final reminder that the V.A.B.F. dinner takes place at the Hotel Cecil on Sunday. The Duke of Atholl will be in the chair, supported by Earl Cavan, Earl Cadogan, Sir J. M. Salmond, R. H. Gillespie, Esq., &c. Tables have been reserved by B. Feldman, Francis and Day, Lawrence Wright, Harry Claff, Barry Lupino, Bransby Williams, the V.A.F., the Music Hall Ladies' Guild, Bruce Green, "Jack and the Beanstalk" Co., London Hippodrome.

Tickets are two guineas each inclusive, and may be had from Harry Marlow, 18, Charing Cross-road, W.C.2.

**New Acts for Variety.**

The "great push" in the new material campaign has commenced. One of the most successful of the new acts is that presented by Mr. George Mozart, at Ilford Hippodrome last week. It comes from the facile pen of Mr. Norman Lee and is quite an elaborate little affair, boasting four tableaux comedy scenes. Mr. Mozart is assisted by Miss Florrie Groves.

We are informed also that new acts will shortly be produced by Mr. Albert Whelan (of a character not usually associated with this clever artist), Adam Tomlinson, Betty Bush, and several others. These, with the addition of a new sketch for Ernie Lotinga, are some of the little jobs that Norman Lee has on hand. He is a busy man these days.

**Mr. Fred Lake.**

We are glad to be able to inform our readers that Mr. Fred Lake (of Lake and Barrasford), who is lying ill with diphtheria in Ward 6 of the North-Western Hospital, Lawn-road, Hampstead, and who was at one time on the danger list, is now improving, although, unfortunately, his little son—in the same hospital with the same complaint—is, at the time of writing, on the danger list.

Widespread sympathy will be felt for the popular Fred, who has lost his little 18-months-old son from the same complaint, and whose wife and two other children have also been attacked by diphtheria, but are happily recovering. A pathetic feature of this sad series of misfortunes is that it was necessary for his infant son's funeral to take place on his wife's birthday.

**The New Club.**

Workmen are busily engaged on the premises of the New Club in Great Newport-street, and the clang of the hammer is heard all day long. There will, we understand, be some beautiful oak-panelling. That genial soul the late Mr. James W. Tate, was, we understand, keenly interested in the New Club, and, had he lived, would have been the first chairman.

**Some Rest.**

Tom Armstrong, of Armstrong and Howarth, requiring a little rest, last week went to Loughton to the training quarters of George Cook and Albert Lloyd, the two well-known Australian boxers. But he was unlucky. Five-mile walks in the morning, pulled out of bed in the afternoon and lugged off to the gymnasium, and kept hard at it for the rest of the day. The process was painful, but Tom is feeling all the better for his "rest."

**Death of Col. Crosby.**

We regret to hear of the death of Col. Crosby, who passed away in Grimsby on Saturday last. Deceased was a director of several places of amusement in the North, including the Palace, Grimsby, the Tivoli, Hull, the Queen's, Leeds, and several picture theatres. In consequence of his death the Palace, Grimsby, was closed on Saturday night.

**Birmingham Pantomimes Ending.**

After a great run the home-produced pantomime, "The Queen of Hearts," is finishing at Birmingham Theatre Royal this week-end. Special attractions were arranged for Mr. Philip Rodway's managerial benefit this Wednesday, Harry Weldon, G. S. Melvin, Christine Roy, Billie Browne, and Eddie Garr have been in their best form, and the scenic display has without contradiction never been surpassed.

The Alexandra pantomime, "Aladdin," continues a little longer and still attracts large audiences. It has a large share of the comic element, while the staging is a feast of colour. Harry Barrett, George Hester, Clarice Chesney, and Mildred Telford share the honours of a bright pantomime.

**Helping the V.A.B.F.**

The Union Castle Mail Steamship Co., Ltd., have forwarded a cheque for £32 4s. 6d., being the proceeds of special collections made on board R.M.S. "Edinburgh Castle" (Captain Gandy). This excellent amount was the result of concerts given on behalf of the Benevolent Fund by Mr. George Graves (Past President) and Goodfellow and Gregson, who were passengers by that steamer, on their journey to Cape Town. The Committee desire to extend their sincere thanks to the above, and also all those who contributed to the concerts.

Jack Pleasants is thanked for donation of 5s. which Miss Skirrow, of Campbells, florists, of Southport, gave him for an autograph.

Mr. Gerald Spencer, manager of the Empire, Middlesbrough, has forwarded £3 9s. 4d., the contents of his collecting-box at that theatre. Mr. Spencer has, by his kind efforts, secured a large amount in his box since March, 1919, and the Committee are very grateful to him.

**Rhodes Parry's New Enterprise.**

Mr. G. Rhodes Parry, the manager of the New Cross Empire, is leaving Moss' Empires after 11 years' service, to enter into new enterprises, of which, he tells us, he is not at liberty to give full particulars at present. "But here is some idea of the plan I am working out," says Mr. Parry. "It is going to be a very big proposition. It is the result of many years' of study, and it will include every form of amusement appertaining to the stage. My 27 years of experience in all branches of the business have taught me many things. I am now going to America and the Continent to bring things back that will put new life into the variety world. I have already acquired the sole British rights of several big acts which will be available to rBritish top-line artists, as I realise that many of our better-class performers are in need of new material. My business is not allied with, or have I any interest in, any other firm whatsoever. I am leaving Moss' Empires, Ltd., on March 18, and am sailing to America on March 22 on the Olympic."

**Souvenir of Our Princess.**

All visitors to the London Hippodrome last (Tuesday) night were presented with a souvenir portrait of Princess Mary and Viscount Lascelles, taken by the Court photographer, Vandyk, at Buckingham Palace, immediately after the wedding ceremony. This picture was arranged to be flashed on the screen the same evening at all the Moss' Empires throughout the country.

**Gilbert and Chapman.**

Gilbert and Chapman, the entertainers in grey, opened at the Hippodrome, Brighton, on Monday, with an all-Lawrence Wright repertoire, which gained for them much applause.

**Elsie Carlisle.**

Miss Elsie Carlisle, whose picture appears [illegible] is now playing in Fred Karno's new production, "1922," her delightful vocalism being greatly enjoyed.

Elsie has made much progress during the past two years, and is rapidly adding

*[Photo Dobson Studios, Liverpool.*
ELSIE CARLISLE.

to her reputation. She has had a deal of West End experience, and has appeared with Lee White in "Back Again," and in Andre Charlot's "Wild Geese" at the Comedy, and other musical productions. She has had several offers from American agents, and has also had some good offers for Australia.

**Mr. Eustace Gray.**

With the defection of the Palladium to revue, Mr. Eustace Gray, for so long the popular Press representative at that house, is acting in the same capacity at the Holborn Empire, and greeting his friends of the Fourth Estate as genially as ever.

**Still Breaking Records.**

Dr. Walford Bodie continues to break records, despite the slump. Last week, at the Lyric Theatre, Hull, he played to capacity nightly, and on Saturday the entire house was booked up before opening time. His two big new acts have created quite a furore. Dr. Bodie is supported by his own company, including Signor and Madame Borelli, Kitty Stewart and Partner, the Great Carmencita, the British Pavlova, Dolly Robson, Cissy Shearer, Alf. Carton, Winsome Winnie Russell, &c. He is fast booking ahead, and is still undoubtedly one of the greatest "draws" on the road.

**"Fun of the Fayre."**

Messrs. Foster Productions announce the purchase of Charles B. Cochran's "Fun of the Fayre," now running at the London Pavilion. This production will be sent out on tour in the autumn with the original costumes and mise-en-scène as now being used at the London Pavilion.

**Ladies Guild Matinee.**

The committee of the Music Hall Ladies Guild acknowledge with thanks the following donations towards the Matinée Fund. George Pattman, Esq., 10s. 6d.; "The Great Carmo," 5s.; and Hana Studios, 5s., per Miss Lottie Albert.

Following is a ful list of artists up-to-date, who have promised to appear, by kind permission of their various managers, at the matinée, which will take place at the New Oxford Theatre, on March 30:—Miss Margaret Cooper, The Fayre Four, Miss Hilda Glyder, Mr. Harry Green, The Grumblers (Louie Barker and Percy Tarling), Mr. Gintaro, Gomez Trio and Cardoso, Mr. Morris Harvey, "June" and Clifton Webb, Miss Evelyn Laye, Mr. Stanley Logan, Mr. George Mozart, Mr. Sam Mayo, Miss Peggy O'Neill, Thornley Dodge, "Troni," Miss Dorothy Ward, and Mr. Walter Williams.

Mr. John Coates has written to Mrs. Charles Coborn as follows:—"I have much pleasure in enclosing £2 2s. for the four tickets and should be very glad if they could be given to soldiers who are still in hospital. I think it is an excellent idea of yours and am glad to avail myself of it."

**For the Hippo. Children.**

Mr. Frank Boor is arranging a party for the children in the Hippodrome pantomime on Sunday next. A Punch and Judy show, conjuring, and other entertainments will precede a big spread prepared by R. E. Jones, Ltd. Some of Mr. Boor's friends have contributed towards the expenses and the chocolate firms and others have given gifts in kind.

**Variety Artists' Federation.**

Members of the V.A.F. are requested to note that twelve death levies are now due upon the 1922 books. Red stamps nine.

**Billie Val and Partner.**

One of the principal hits of the programme at the Euston Palace last week was being made by Billie Val and Partner, and the former is now supported by Miss Wynifred McCarthy, who succeeds poor Micky Val, who passed away a few months ago. Euston audiences awarded the Spanish senorita and her gentleman friend with a gratifying reception for their artistic entertainment.

**Bert Maddison.**

Another successful entertainer at the Euston was Bert Maddison, the new star comedian, who contributed a couple of good numbers, including a tongue-twisting chorus item about the "Swastika," during which number he is interrupted by a lady from a Box. Last Wednesday Bert deputised for Noni and Horace at the Metropole.

**"High Heels and Stockings."**

Mr. Ventom Swift's new revue, "High Heels and Stockings," will be produced at the Opera House, Coventry, on Monday. The book is by Mr. William Vasey, the music by Mr. Leslie R. Gordon, scenery by Mr. Francis H. Bull, additional scenes by Mr. Frank Lee, and dresses by Clare. The cast will include Randolf Sutton, Frank Lee, the Famous Junes, and Betty Yorke, supported by a carefully selected chorus.

**Victor Haydn.**

The closing of Collins's, owing chiefly to the demands of the L.C.C. for extensive structural alterations, sets free Mr. Victor Haydn, who was manager for some years at the "hall by the Green." Mr. Haydn, who is thoroughly experienced in all that relates to variety, drama, pictures, and fully licensed bars, is open to offers for management either in London or the provinces.

**J. H. Wakefield for Australia.**

Next month, J. H. Wakefield sails for Australia, when he will appear in "The Peep Show."

**Old Performers' Outing.**

On Saturday afternoon last Mr. Bransby Williams invited twenty of the old folks resident at "Brinsworth" to the Brixton Theatre to witness his production of "David Copperfield." Seats were reserved in the dress circle, and during the performance chocolates and cigarettes were liberally handed out. After the performance Mr. Williams entertained the party to tea. The whole of the expenses were defrayed by Mr. Williams, and the committee are grateful to him for his kindness in proving such an enjoyable afternoon.

**Zalva Agency.**

That well-known agency, formerly conducted by the late George Zalva, at 18, Archbold Terrace, Jesmond, Newcastle, will in future be continued under the same name by a representative. Artists are asked to send in their latest list of bookings, also terms.

**"Rockets."**

In "Rockets," Mr. Harry Day's revue, produced at the Palladium on Saturday, those capital comedy interludes "A Day's Outing," "The Theatre Queue and Gallery Scene," and "The Zoological Gardens," were, we hear, written by Frank Leo.

**A 'Flu Victim.**

The Floradoras are unable to fulfil their engagement this week at the Empire, Edmonton, owing to Miss Annie Floradora having a severe attack of influenza.

**GOLFERS AT HULL.**

A very exciting match was played at Hull last Friday between the Palace and the "Oh Laugh!" company. The former were represented by Arthur Prince and Les Stanelli, and the latter by Billy Caryll and John Mackay. After a keenly contested game they were all square at the 17th hole, but Billy and John were successful on the last green. The above photo. was taken during the game, and shows Stanelli driving off, and Arthur Prince, John Mackay, and Billy Caryll.

## ALHAMBRA TO BE MUSIC HALL AGAIN.

### Interesting History of the Famous House.

(SPECIAL TO "THE ERA.")

"The Era" understands from a usually authoritative source that the Alhambra will shortly become once again a variety house. Sir Oswald Stoll has decided upon the change because he thinks there is room for another first-class music hall.

So far as I can ascertain, writes an "Era" representative no actual date of opening has been decided upon, but this I can say: it is expected that the change will become operative some time early in April. There may be three shows a day.

**A House With Wonderful History.**

The Alhambra has a wonderful history dating back to March 15, 1854, when it was opened as the Panopticon of Science and Music—a sort of museum with side-shows, "to instruct and to amuse." It is on record that the then Bishop of London blessed the theatre before it was opened, and that most of the original shareholders were clergymen from different parts of the country. It is also stated that at one time the theatre possessed a very fine organ, and that some parts of it are now incorporated with the organ at St. Paul's Cathedral. This may or may not be true, but the story is given for what it is worth. The Alhambra was first opened as a theatre on April 24, 1871.

The career of the Panopticon was not a particularly lengthy one, but can by no possible stretch of imagination be described as merry. Vainly did its management strive to sandwich fun with philosophy. It came to grief between two schools of science and mirth. Stern fate and an unpaid water company cut off the supplies for the fountain that used to leap aloft almost to the summit of the central rotunda, and the doors were finally closed.

**Some Memories.**

"In swift succession," says an old writer, "a number of other recollections flash across my mind. The floating of the Alhambra Palace Company and the curious fact of a large number of its shares being taken up by country clergymen. . . . Fleeting gleams of dazzling ballets. A procession of comic singers. A glimpse of the gigantic door-keepers engaged in a scuffle in which one of the sweetest writers of society verses and the managing partner of an emnent publishing firm got very much the worst of it.

"The fantastic 'pas de quatre' drew down the wrath of the Middlesex magistrates, and I will say naught of the days when, under the auspices of the Lord Chamberlain, opera bouffe in its leggiest aspect formed the staple entertainment.

"There was a period of scratch entertainment under a magisterial licence when Arthur Roberts, bound down under heavy penalties not to indulge in a cough, sneeze, nod, wink, look or gesture not previously rehearsed and duly approved of, was retained, together with Miss Bessie Bonehill."

So that in turn the Alhambra has been a home of variety and of ballet. It has also been the home of revue—notably "The Bing Boys" and "Bing Boys on Broadway," in which George Robey scored—and now is temporarily given over to films.

Many famous men have been managers of the Alhambra, including Charles Morton, George Scott, Douglas Cox, Alfred Moul, and others, and at the present time Mr. George F. Reynolds is the general manager, who is responsible to Sir Oswald Stoll.

## SIR OSWALD STOLL'S ENTERPRISE.

### Persian Nobilities to Perform at the Coliseum.

(SPECIAL TO "THE ERA.")

"The Era's" special representative writes:—

Yesterday I had a most interesting interview with two Persian artists who are to appear at the London Coliseum next week. They are, to use their assumed names, Mme. Afsana and M. Pir Gholam. Both are of noble birth, but unfortunately I am not at liberty to reveal their identity.

Madame speaks English very fluently, but her partner's European tongue is French. My conversation, therefore, was mostly in English and occasionally in French. Mme. Afsana is a composer of music and a pianiste of some repute, and M. Gholam is a dancer.

"We are thankful to Sir Oswald Stoll's great enterprise," said Madame, "for allowing us to have the opportunity of appearing for the first time in England. We have come at a great personal sacrifice—that is to say, it is against Persian tradtions to be on the stage—purely and simply or propaganda purposes; to demonstrate the Oriental art of music and dancing to the Occidentals.

"Pir Gholam will dance to songs which represent the life of David, especially those he does before the Temple, or Tabernacle. He will also give a dance around a sword which is 2,000 years old."

At this point Mme. Afsana showed me a beautiful bejewelled sword, with an ivory and gold handle and gold-mounted scabbard.

"We do not want people to come and see us because we are of noble birth, but because of the art for which we live, and which we love.

"I do not want the public to know who we are (we are travelling incog.), for in Persia it is regarded as a disgrace for anyone but the very poorest to play and dance in public. The Koran is against dancing, and those who dance are regarded as being the lowest of the low—dancing is looked upon by Persians as tending to lower one's morals."

"But surely there are dancing girls in Persia as well as in every other Eastern country?" I asked.

"That is true," said Mme. Afsana, "but the dancers are restricted to the Temples; they are not allowed outside. There are no theatres in Persia, and high-class people do not attend the cinemas. If they do they lose caste. Persian religion is against this form of amusement.

"Personally, I am a composer of music and a pianiste, and my favourite music is that of Chopin—strange music for an Oriental to play, for they play only Oriental music, as a rule, inside their own homes. However, we are here now, and we intend to show the London public what Orientals can do both in music and in dancing."

## LONDON HIPPODROME.

### Nellie Wallace as the Dame.

Dame Trot, in the person of Miss Nellie Wallace, walked on to the stage of the Hippodrome on Monday and laughed. And from that moment the audience never ceased to laugh whenever Miss Wallace was facing the footlights. It is no easy task to follow in the footsteps of George Robey, and Miss Wallace scores because it is her own dame study and not a mere impression of Mr. Robey's that she contributes. Her best scene was, perhaps, in the Cattle Farm, where for ten minutes she and Mr. Tom Walls had the house rocking with merriment whilst she endeavoured to extricate herself from a seat. This was capital fooling. Her song "See What I Mean—Why, of Course" went excellently, as did her duet "Sunlight Bay" with Jack so engagingly played by Miss Dorothy Ward. Mr. Jay Laurier is as funny as ever as Muffins. On Monday he had one or two capital "gags" concerning Brighter London and the Princess' wedding, and Mr. Tom Walls as the King assists Miss Wallace in a good many of the comedy scenes. Miss Madge Saunders as the charming Princess, Miss Kiddy Kennedy as Sarah Jane, Miss Winifred Roma as the Fairy, the Penders, and, indeed, the entire company all contribute to the success.

**Alfred W. Beale.**

Alfred W. Beale, who appears this week in Mr. Frederic Bentley's "All Tied Up" Company at the London Coliseum, is none other than the "Modern Jaggers of Messenger Boy Fame." During the war he served with both the British and French Armies, winning the Croix de Guerre at Verdun. He has recently been touring the provinces with "All Tied Up," "Mr. Wu," "The Rotters," &c.

**Billy Bennett.**

Billy Bennett, who was making his first appearance in Derby at the Hippodrome last week, made a gratifying success, the general verdict being that he is one of the best burlesque comedians seen in Derby for many a long day.

**Dorothy McBlain.**

This week, at the Ardwick Empire, that delightful entertainer, Dorothy McBlain, is making her reappearance in Manchester, after only one week's absence, and next week will make her reappearance in town at the Tottenham Palace.

## JOSEPHINE EARLE IN VAUDEVILLE.

Josephine Earle, cinema star, made her first appearance in a variety programme at the Glasgow Pavilion on Monday, and was accorded a hearty welcome. With the assistance of Mr. Arthur Klein, the popular composer, she presented a well-arranged act in an artistic setting. She uses her voice with excellent effect, and her acting alone would make any song go well. From her first number, "I Am So Lonely," with its plaintive melody, she gave a varied selection, including "Live, Laugh, and Love," "The Little Willow Tree," and "Not To-night, Josephine," as well as a weird vampire number. All Miss Earle's dresses were wonderfully designed, and were worn with distinction. Mr. Arthur Klein, in addition to playing the accompaniments, joined in the songs, and most of the numbers were his own composition. The entire act was artistically carried out and much enjoyed.

**Attractions for Derby.**

Since he took over the management of the Derby Hippodrome Mr. Ernest Vincent has been instrumental in bringing to Derby several well-known artists who had not previously been seen in the town, and, following the great Moscovitch and Billy Bennett, he has secured the entire Oxford Theatre production of "The League of Notions."

**Clarice Chesney.**

Although the majority of the pantomimes have finished in the provinces, we hear that "Aladdin," at the Alexandra, Birmingham, is still playing to excellent business. In the title-rôle Clarice Chesney is making a great success.

**Len Kilroy Better.**

We are glad to hear that Len Kilroy is making good progress, and is hopeful of leaving Charing Cross Hospital within the next ten days.

**Ernie Mayne.**

Last Wednesday, the Simple One, Ernie Mayne, had to disappoint his audiences at Lewisham and Woolwich owing to a slight chill, but was able to resume on Thursday. Bert Terrell proved an excellent deputy. This week Ernie pays a quick return visit to the Holborn, and will also appear at Rotherhithe. He will feature his latest success, "Let Us Have a Brighter London," which he introduced a couple of weeks ago at Stratford.

# THE OPEN ROAD.

### WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

The following motorists will be on the road on Sunday:—

Mart and Pep, Bradford to Burnley.
Leslie Strange, Aston to Castleford.
Hilda Nelson, Westcliff to Brighton.
Billy Caryll and Hilda Mundy, Doncaster to Middlesbro'.
Noni and Horace, Liverpool to London.
Andrew C. Astor, Carlisle to London.
Foster and Ninon, Smethwick to Dunfermline.
Fred. Duprez, London to St. Helens.
Georgie Wood, Manchester to London.
Rich. Hayes, Coventry to Bristol.
Robb Wilton, London to Hanley.
Osborne and Perryer, London to Liverpool.
Daisy Taylor, Hanley to Glasgow.
Mayne and Sheridan, Cardiff to Swansea.
Billy and Doris Harley, Carlisle to Blackburn.
Lily Long, Manchester to Liverpool.
Royal Viona Quartette—Grimsby to Glasgow.

**HARRY SLINGSBY'S "FIAT" FEAT.**

That popular Hull sportsman, and director of the Tivoli, Hull, apparently knows every inch of the road to London! Last Friday evening he left town at 4.30 in his racing "Fiat," and arrived in Hull at 10.15, and was, we heard, able to get an occasional doze, whilst his faithful "steed" carried on! Harry says on leaving Doncaster he had to keep his "peepers" well open, as the roads are in terrible condition, and full of "bunkers"!

**ROXY'S MISHAP.**

Returning home from Ilford the other week, Roxy La Rocca had arrived within a few yards of his residence at St. John's Wood when another car suddenly appeared, and coming round on the wrong side of the road, collided with Roxy's car, which was badly damaged. We are glad to hear that Mrs. La Rocca is recovering from a rather severe shaking. It will, however, be some weeks before the car is on the road again.

**A RELIABLE CAR.**

Fred. Duprez, writing under date February 20, says: "I have just arrived in Nottingham, and am once more able to express my admiration of the 10-4 h.p. Humber which is without doubt, the most efficient and durable car of this type I have handled, and I have handled a good many in my time. Leaving Golders Green this morning at 7.40 a.m., I reached Stamford just three hours later (88 miles), averaging 29 m.p.h., which was maintained right through my non-stop run here, as the distance of 134 miles was covered just under four and a half hours. Within a few yards of my destination the car came to a halt, when I discovered that she was clean of petrol—a matter I do not usually overlook, and for the first time I had to call upon my reserve tin. Since I bought this car at the end of last April she has carried me between 6,000 and 7,000 miles without the slightest mishap, but I must mention that this is no doubt due to the fact that the car is kept in prime condition, a point that will be appreciated by the careful motorist. By the way, I noticed the other week that you were giving a list of garages for the convenience of us folk, so I take this opportunity of mentioning a few from memory. Further list later.

Garages recommended by Fred Duprez:—
Hull: Central Garage, Anlaby-road.
Liverpool: Kearney's, 8, Camden-street (near Empire).
Nottingham: Bennett's Garage, Shakespeare-street.
Manchester: Walker's Garage, 50, Dover-street.
Glasgow: B.M.T. Garage, The Zoo.
Edinburgh: Croall's Garage.
Leeds: Rowland Winn.
Bradford: Palace Garage.
Portsmouth: Linnington Bros. (near Hippo.).


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# THE LONDON MUSIC HALLS.

### THE COLISEUM.

Frederic Bentley and company are at the Coliseum this week in that mirth-provoking farcical comedy "All Tied Up." Three out of the four male characters in this sketch are "all tied up" to one woman, Winnie Dearing, otherwise Miss Mabel Lambeth, who involves the young architect hero into an engagement with herself. Her presence in his flat the next day would have lost him a prospective fortune had it not been discovered in time that the uncle from whom so much was expected was similarly implicated. Both uncle and nephew are spared further unpleasantness by the intervention of the valet, who claims the charming "indiscretion" as his wife. Mr. Frederic Bentley, not so stout as the late Napoleon but about his height, has an equivalent genius to the soldier as a comedian, adding weight to the theory about the cleverness of small men in general. Mr. Bentley, who is partly responsible for the book, knew what he was about when he wrote it; there is not a line that does not get a laugh, and the moments between the lines are filled with actions as laughable as the words. Miss Mabel Lambeth, wearing a beautiful crimson costume, made great headway as the "indiscretion," and contributes materially to the mirth-making muddle.

Another highly diverting one-act play in the Coliseum programme this week is "The Outsider," written, presented, and mostly enacted by Mr. Stanley Logan. A wealthy politician, who has waxed fat on another man's ingenuity, invites an outcast (Mr. Logan) into his flat to satisfy a young woman's whim. This unwonted act of hospitality proves fatal to his pocket, for the outcast turns out to be the son of the man whose brains he picked, and the latter not only gets a little of his own back financially, but carries off the politician's typist as well. The title-rôle of Mr. Logan's creation is a part that suits him admirably, and, finished actor that he is, he drives every dramatic point well home and scores heavily with his touches of comedy. Mr. Clifford Heatherley gives a very excellent performance as the politician, John Brewster Bealings, M.P.

Miss Wish Wynne, in her clever character songs, was warmly welcomed, and Mr. G. H. Elliott sang and danced as delightfully as ever. Miss Estelle Rose did well with her Italian and Hebrew studies; W. H. Squire, Lily Fairney, and Auriol Jones achieved their usual success with their pleasing selections, and the Charibert Brothers got a very good reception. Maria D'Albaicin, described as Spain's most beautiful dancer, remains in the bill from last week and goes very well.

### HOLBORN EMPIRE.

Bumper audiences continue to be the order at the Holborn, the result of strong and attractive programmes. Billy Wells and the Eclair Twins prove mightily to the taste of the house this week, and no wonder, for their act, carried through with the cleverness which conceals art, is one of the best variety turns of the present day. Tom Payne and Vera Hilliard—is not this lady sister to another clever lady of the variety stage?—is another act that goes with a bang and is full of real cleverness, Vera Hilliard's imitation of "Burlington Bertie" being especially notable. Ernie Mayne—always an attraction which can truthfully be called "big"—had the house with him in "Going To Have One?" and his vocal appeal for a brighter London, with the inevitable "There You Are," before he made his escape. Hope Charteris and Eve Dickson had a great reception with their dainty entertainment, while the fooling of Cruikshank kept the house in roars. Eric Randolph, the popular tenor, was enthusiastically encored, while the inimitable Franco Piper's banjo act; Victor Niblo, with his wonderful singing and talking birds; the Hassans, in a really sensational act, and Halma, the dancing juggler, made up a well-varied bill which had not a dull moment in it.

### VICTORIA PALACE.

A strong programme at the Victoria Palace includes that talented couple, Burr and Hope, who make a great hit with a clever, restrained comedy song scena, in an attractive setting reminiscent of the balcony of the famous Shepherds' Hotel in Cairo. Their outstanding success is an amusing "cod" love lyric, sung by Mr. Burr with appropriate response from the lady. Their entrance is cleverly arranged, and the conclusion of their performance is original and a fitting climax to the continuous succession of laughs their entertainment evokes.

Mr. Gus Fowler does wonders with watches and marvels with clocks, dozens of them which appear from nowhere and do everything, collapse and chime, and his clever act is heartily applauded. Mr. Billy Merson as a soldier, with a photograph of "the girl he left behind him"; as a Grecian, suitably garbed and complete with lyre, singing "Desdemona," in Russian opera singing extracts from the A.B.C. time-table, and in his little "dramatic" American number, "The Tough," was, as he invariably is, irresistible and all-conquering.

Miss Marjorie Fulton, with three simple changes of costume, is an attractive songstress, and makes good with three agreeable numbers, "Dixieland," "On Sunshine Bay," and "If She's Smiling All the While." When the curtain rose on the Hengler Brothers one of them was upside down, and this novel form of "discovery" got them well started with their clever "silent humour." "Symphonia" is a great success, with four charming ladies equipped one with a voice and the others with violin, 'cello and piano, and a male who sang a French love episode, "I Beg Your Pardon." Frank and Vesta do well with their well-staged dancing act, the former being especially good in "Cohen's Rag" and the "Irish Reel."

### THE EUSTON.

Olga Morselli, the celebrated violiniste, who gained First Award at the Paris Music Academy, opened here on Monday, with Elsie Upton "at the piano." In her first two selections, of a classical nature, and in her finale, a medley of popular tunes, she displayed rare technique, and had a hearty reception at the close of her act. The Martinis would appear to be rightly described as Europe's premier ballroom dancers—on Monday they gave us a Spanish tango, a tango waltz, and a super one-step, all danced exquisitely, whilst their pianist's syncopation solo brought down the house.

Zona and Milroy, novelty entertainers, make a big hit with the child impression with which they close. This is well devised. "If Only We Had a Little Money," their opening duet, and the male partner's eccentric dance, all add effectively to a first-class act. Loie Stuart opens the bill with one or two stories and follows with a pathetic monologue, in which she is very successful. Norman's act, "Les Classiques," featuring music, posing, and dancing, is a beautiful production, and had a hearty reception on Monday. The Yiddisher Players, presented by Mr. H. Bernhardt, appear in Mark Bowman's one-act play, "Matter o' Money." Mr. I. Buzatt, Mr. J. Sherman, and the capable company assisting them all do well. Keyes and Kodey, two loose pages from the book of fun, and those novelty comedy acrobats, Frank Pichel and Scale, complete.

### HACKNEY EMPIRE.

Among the popular turns here this week are Dudley Dale, the novelty entertainer, with his lightning sketches interspersed with songs. Every picture tells a story, and Dudley can tell a good story, too, "off his own bat." His dancing gollywog, who emerges from the picture, is a distinctly novel innovation, including as it does an old-fashioned dance brought up to date, a sort of ski-ing calisthenics. John Luxton the singing vagabond, gains golden opinions with his wonderful singing of "Drink to Me Only," "Jogging Along the High Road," and "Old-fashioned Town." A determined encore elicited the popular "Mary," which again showed off his wonderful tenor voice to great advantage, and this turn proved a big hit. The O'Gorman Brothers, in their song and dance comedy combination in "Early to Bed," their cross talk keeps the audience well amused, their invariable high spirits being irresistibly infectious, and their conundrums are as remarkable as their musical knowledge. "Two Bottles" is a capital duet, and their dancing excellent. Dollie and Billie, the juvenile stage stars, a precocious and pretty pair, who give quite a startling display of adult ability in their methods in song and dance, while their humorous perception is very strongly developed, and they are cute all the time. Dollie's "Cleopatra" song and dance is splendid fun, and Billie's "I Want to be the Caretaker's Child" is capital, and their duets are rendered with distinction. Cecil Lyle, the magical milliner, would be an acquisition in any household, for he can trim hats with nothing, produce dainty garments from nowhere, and his golden locket illusion, etc., are great. Julian Rose, in his hilarious Hebrew monologue concerning his ailments, culminating in a Ford car, never fail to amuse, and his "Levinsky's Jubilee" ditty also goes well. N. C. Slaughter and company appear in "Too Many Wives," the scene being laid at Tristram Willoughby's flat. As the victim of an assault with a champagne bottle, and consequent loss of memory, Mr. N. Carter Slaughter gives a first-rate comedy character-sketch; he rattles through his part with easy gaiety, and has excellent support from his company.

### Fuller's Enterprises.

The following artists have sailed for Australia to fulfil engagements on the Fuller Circuit: Pastor and Merle, per. s.s. Berrima, and Sisters Sprightly, per s.s. Osterley.

Mr. Firmin has recently acquired the Australasian rights of "The Sins of a City," by Nita Rae.


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## DEATH OF RICHARD THORNTON.

### The Grand Old Man of Variety.

The death of Mr. Richard Thornton at Gosforth, Newcastle-on-Tyne, at the age of eighty-three, may be said to sever another link between the old music hall and the new. Midway in the eighties, when he, at South Shields, converted a cabinet-maker's workshop into a concert hall, the variety show occupied quite a modest position in the amusement world, and the halls comparatively small in size and unpretentious in appearance.

Richard Thornton was the son of a miner, and as a boy worked in the pit. But he was musical, and could play the violin, so that at the local dance parties his services were frequently in request. It was not long before he obtained an appointment in the orchestra of the local theatre, and when a new theatre was erected he played second violin, and in return for this he was given charge of the theatre refreshment bar. He next ventured to take a small public-house in South Shields, and in 1885 purchased a cabinet-maker's workshop next to his beer-house and converted it into a concert hall. The previous year Edward Moss, whose first music hall was in Edinburgh, had taken over the Gaiety Theatre, Newcastle-on-Tyne, and Richard Thornton entered into an arrangement to engage artists for the two halls.

This seems to have been the origin of the first music hall circuit. Other halls were built or taken over in the North, and Mr. Thornton retained the controlling interest in most of these, although for booking purposes they were associated with the Moss' Circuit.

The deceased had a most unusual experience inasmuch as he was twice married, and celebrated two silver weddings.

During a long life Mr. Thornton enjoyed excellent health until a few weeks ago, when it was found that he was suffering from an internal trouble, and he took to his bed.

### THE FUNERAL.

The remains of the late Mr. Richard Thornton were laid to rest, beside the body of his first wife, in the family burial ground in Harton Parish Churchyard, South Shields, on Saturday last. The body was encased in an elm shell, with an outer coffin of massive unpolished oak with brass fittings, and bearing a breastplate containing the following inscription: "Richard Thornton. Died February 21st, 1922, aged 83 years." It was placed in a motor-hearse, preceded by two open carriages and a motor-car containing floral tributes, and accompanied by the widow and nearest relatives in private motors, was conveyed by road from the deceased gentleman's residence, Eden Villa, Gosforth, Newcastle-on-Tyne, to North Shields, crossing the river Tyne by the vehicular ferry, to South Shields, where it was met at the ferry landing by the rest of the relatives and a large concourse of friends and sympathisers, representatives of numerous public bodies, aldermen, and members of the Town Council, and of the general public. The procession of motor-cars and horse carriages, nearly a quarter of a mile in length, was headed by the famous band of "Saint Hilda Colliery"—of which the deceased was a warm patron—playing, alternately, Chopin's "March Funèbre" and Handel's "Dead March in Saul." At the churchyard another large crowd was waiting, and the parish church of Harton was densely packed during the service, which was conducted by the vicar, Rev. G. H. Ashworth, assisted by the curate of Gosforth. The committal service at the graveside was of a very impressive character.

Among the chief mourners were: Mrs. Thornton (widow), Mrs. Peter Thornton (sister-in-law), Mrs. Black and Miss Barbara Bruce (nieces), Mr. Edward Dobson, Mr. J. Tindle, Mr. H. Tindle and Mr. Newton Thornton (nephews), Mr. John Hedley (brother-in-law), Mr. James Thornton (cousin); Mr. Frank Allen (the oldest friend and former partner of Mr. Thornton) and Colonel J. J. Gillespie (representing Moss' Empires, Ltd.); and Mr. James Daglish (Mr. Thornton's oldest servant). The stage, music hall, and cinema worlds were strongly represented by the directors and managers of the following theatres: Sunderland Empire, Messrs. J. Thompson, Harry Esden, and Mr. Barnes (manager); South Shields Empire, Mr. John Thompson and Mr. Logan Stephenson (manager); West Hartlepool Empire, Messrs. Frank Allen and S. T. Smurthwaite; Gateshead Empire, Mr. P. T. Winn; High Shields Palace, Messrs. J. Thompson, John Wilson, and John McColl (manager); Jarrow Kino, Mr. Percy Dawsone (manager); Horden Electric by the secretary (Messrs. Thos. Gillhespie and J. H. Tindle being unable to be present through illness); Empire, Newcastle-on-Tyne, Mr. Leonard Dalrymple (manager) and Mr. J. T. Clark (assistant manager); Empire Cinema, Newcastle, Mr. A. E. Story (manager); Theatre Royal, South Shields, Mr. William H. Bavidge (manager); Theatre Royal, Newcastle-on-Tyne, Mr. William Whitehead (representing Messrs. Howard and Wyndham); Palace Theatre, Newcastle-on-Tyne, Mr. E. Naylor (manager); Hippodrome, Newcastle-on-Tyne, Mr. W. H. Bebby (also representing Mr. Charles Gulliver, of the Variety Theatres Controlling Co.); Mr. Randolph E. Richards, of Newcastle (representing Sir Oswald Stoll); Mr. Will H. Glaze (proprietor, Alexandra Theatre, South Shields); Mr. Denbigh, James, Douglass (representing the Will H. Glaze repertoire company); Mr. Sims-Bull (representing the D'Oyly Carte Opera Company); Mr. Tom Coram (of Coram and Jerry); Mr. William Kershaw (representing "The Era," South Shields), and Mr. J. Ernest Stout.

Representing municipal and public bodies were Mr. William Scott (Chief Constable), Aldermen J. R. Lawson and J. Taylor (South Shields); Councillor James Wilson (Sunderland); Mr. T. A. Binks (representing the Bank of Liverpool, Ltd., South Shields); Mr. T. Brown (consulting electrician to the Thornton Theatres Circuit); and many others.

The floral tributes were very numerous, comprising contributions from the deceased's family and personal friends (including Sir Oswald and Lady Stoll); the managements, stage, electrical, and front of the house staffs of all the "Thornton" houses; the Moss' Empires; and practically all the North Country theatres, music halls and cinemas, bearing ample testimony to the affection, respect and esteem in which Richard Thornton was held.

## "BRAN PIE."

### At New Cross Empire.

The new edition of the revue, "Bran Pie," delighted a large audience at the New Cross Empire on Monday evening. This popular South London house of entertainment has seldom, if ever, seen a prettier-costumed and well-staged revue. In twelve dips, each individual "dip" went with a swing and a go, and earned hearty appreciation. All worked hard to win the favour they got unsparingly. Staged by Gus Sohlke, the settings were without exception very pretty and effective, and the dresses a riot of colour and good taste. The first dip introduced the Two Bobs and Odette Myrtil from the bran-tub. Dip No. 2 saw Dilly and Dally (Rebla and Stella Swinhoe) in an eccentric recitation-song and grotesque dance, giving time for the setting of a pretty Arctic scene and song, "Eskimo." A couple of songs by the Two Bobs followed, and then a clever piece of fooling by Rebla and Bob Alden in an act called "Selling the Goods." Rebla—whose manipulation of the articles he juggles with, from an umbrella to a hat, caused great amusement—in all his business is inimitable.

For the sixth "dip" the Two Bobs and Odette Myrtil sang us some old Southern melodies. A mystifying comic tragedy, with police and 'tecs and a safe and a lot of killing in it, contained some surprises that raised a gasp from the audience, made Dip No. 7, and an Italiano skit by the Two Bobs was the eighth.

An exceedingly pretty and effective setting, called "Moonlight," by Odette Myrtil and chorus, with some wonderful lighting effects, earned a call before the curtain. Odette plays the violin divinely, and dances well. The next "dip," "Mind and Matter," was a scream from beginning to end. Rebla, as Enery Blobbs, with Stella Swinhoe as Emily, a 'tweenie, kept the house in one roar of laughter. Miss Josephine Ellis and Miss B. Harcourt, as the wife and niece respectively, also must be mentioned.

The twelfth and last dip saw Bob Alden and Odette Myrtil giving us the music on piano and violin for an extremely pretty and effective setting of four dance pictures—from the minuet to the "jazz." All worked hard to secure the great success of the revue, and Mr. Reginald Halstead and Mr. Jack Raymond, who are managers for the "Bran Pie" company, are to be congratulated. A word must be said for the excellent orchestra, which added considerably to the success of the evening.

### F. V. St. Clair.

Mr. F. V. St. Clair tells us that he is feeling so much improved in health that he hopes to resume business on Easter Monday. His many admirers will be very pleased to see him again.

## "THE SCRAP BOOK"

### At Finsbury Park Empire.

It would be difficult to imagine or concoct a more completely successful two hours' stage frolic than that provided by the Wylie-Tate revue, "The Scrap Book," which, produced at Liverpool Hippodrome on Sept. 17, came to town at Finsbury Park Empire on Monday last. It consists of a number of slightly connected, but highly amusing episodes, each full of incident, fun, and cleverness, with a cast of exceptional merit to fill the principal rôles, and a crowd of beautiful girls, who form an animated chorus and complete the picture.

The opening scene takes place in Buggleton Library, and much hilarity is caused by various people applying for books, and the clever cross-talk introduced by Mr. Harry Angers as the librarian, in response to their requests. In the next scene, Miss Daisy Dormer as a maid-of-all-work, has a humorous ditty, "I Might Learn to Love Him Later On," referring to the wooing of an elderly suitor who by no means suits her. This is followed by a beautiful stage setting depicting a garden, in which the maid dreams she is a princess, but is again transformed into a menial by her irate father, owing to her declining to marry a senile aristocrat at his bidding. A delightfully pretty ballet, "Jasmine," is here introduced, in which Margot Tomlin and Eve Lynn are prominent.

This pretty scene is followed by a screamingly funny episode, in which Daisy Dormer with a little girl (naturally played by W. McCullock) and Harry Angers, embark for a trip on the briny—which, becoming rough, provides as clever an example of stage mechanism as we remember to have seen. This realism adds greatly to the droll business of the principals, which eventually ends in a ducking for all three. An amusing flirtation between Daisy Dormer as a woman policeman and Harry Angers as a male ditto, causes much laughter; and this leads up to the grand finale, a chastely beautiful Grecian scene, in which all the principals are prominent, the singing of "Coal-Black Mammy," by Miss Dormer, being a pleasing feature. Hearty applause followed the fall of the curtain.

### Mazuz, Junr., and Mazette.

News from America tells us that Miss Ruth Mazette—who was until recently associated with the act here known as Mazuz and Mazette—has now joined up with her younger brother, under the title of Mazette, Junr., and Mazette. The act will be seen in this country within the next few months, after playing a season in America. Miss Mazette wishes to be remembered to her many friends on this side.


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# FROM THE PROVINCES.

## NOTES AND NEWS OF TOURING PLAYS.

**ABERDEEN.**

H.M. THEATRE.—P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—"Paddy the Nex Best Thing" (second week).

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Alex Lamont.—Frank E. Franks, comedian; Clifford and Westwood, Scot comedy sketch, "First Impressions"; Leo Brampton; Jack Roland and Marie Fayre in "Awakening"; Mario Lorenzi, harpist; Joseph Cheetham, tenor.

Boots, The Chemists, 141, Union-st.

**ACCRINGTON.**

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—Miss Hero Hathaway and Mr. Vivian Baron present their repertoire here this week.

Boots, The Chemists, 89-91, Blackburn-road.

**BATH.**

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—"The Trump Card" is a draw here this week. In the cast are such well-known names as Cyril Austen-Lee, Gerald Alexander, Rex Caldwell, Isa Lezard, Winifred Griffiths and Lily White.

PALACE.—D., Mr. W. S. Pearce.—A particularly strong bill here includes the popular "star," Will Evans, in his latest successes; the Avolos, in their well-known act; the Littlefields, wire performers; La Belle Julia, danseuse; Margaret Hall and Dorothy Borland, in song, merriment and a piano; and Howard Rogers, comedian.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. Jan Hurst.—On Monday the Bath Playgoers' Society made a step forward in their progress by staging three one-act plays by such prominent dramatists as Sir J. M. Barrie ("Rosalind"), John Galsworthy ("The First and Last"), and Anton Tchekoff ("The Bear"). The producer is Mr. Charles McEvoy.

Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

**BELFAST.**

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—The Scottish Players opened here on Monday in the comedy "Hunky Dory." The cast includes Miss Frances Ross Campbell, Mr. Dave Cameron, Miss Jean Clyde, Miss Rose Scott, Mr. Walter Roy, Mr. W. G. Robb, and Mr. Macdonald Watson, the author of the comedy.

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The star here is Miss Daisy Wood, who is always welcome. Rene and Godfrey are first-class dancers; the Two Nemos score in their hand-balancing feats; a return visit is being paid by the Four K. Foeys, harmonising vocalists; Ernie Ream is a capital entertainer, and also billed are Tom Gott, comedian; Lune and Shaw, in comedy act, and Beryl Beresford, comedienne, assisted by Leslie Hinton.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gilson Bradley.—Vaudeville here by Mr. Dan Fraser, the popular Scotch comedian, and Miss Sally Fields, vocalist and expert dancer.

**BLACKBURN.**

THEATRE ROYAL.—P., Northern Theatres, Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—Mr. Lionel Bute presents "The Sign on the Door," with Miss Margaret Swallow as Mrs. Lafe Regan.

PRINCE'S THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D. Mr. H. Archibald.—Chas. Ed. Clarkson presents his successful revue, "Hello! Blackpool," with Mr. Will B. Clarkson and Messrs. Smith and Johnson in a cast of all-round excellence.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—A capital variety programme includes Sam La Veen and Billy Cross, the Artistic Four, Lynn and Lynda, Bert Symes, Tubby Turner (a big favourite at this hall), Pan and Girls, and the Three Equals.

Boors, The Chemists, 52, Church-street.

**BLACKPOOL.**

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Robert Courtneidge's company, in "A Safety Match," is the attraction this week.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—"Charley's Aunt" is once more running merrily.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson. — The London Hippodrome revue, "Joy Bells," is paying a visit here.

Boors, The Chemists, 12-18, Market-street; Church-street; and Station-road.

**BOLTON.**

THEATRE ROYAL. — P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—The George Edwardes' Co., in "Sybil."

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Personal appearance of Kid Lewis. Jack and Emily, George Rathbone and Thelmina, Reegoes, Adami, Lloyd and Montrose, Syd Howard.

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—The African Productions present "London to Baghdad."

Boors, The Chemists, 29-31, Knowsley-street; 139, Derby-street.

**BRADFORD.**

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Tucker, the singing violinist; Marie Brett; David Poole, ventriloquist; the Gladiators, athletes; De Alma, banjoist; the Nicoletos, aerial act; the Real McKays.

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—Mart and Pep, Claude Anderson, Milton Bros., Walter O'Brien, Melford Three, The Buckleys, Mary Ann Clarke.

Boors, The Chemists, 60-62, Kirkgate.

**BRIGHTON**

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Resista (the little lady who alters her weight by thought), Manny and Roberts, Bush Brothers, Teddy Stream, Gilbert and Chapman, Four Vrees, and Jean Schwiller, with Julie Dolaro.

THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. Sommerlad.—"A Southern Maid."

PALACE PIER THEATRE.—L. and G. M., Mr. T. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"Up in Mabel's Room."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"An Irish Maid."

GRAND THEATRE.—P., Mrs. Kimberley; G. M., Mr. Liston; A. M., Mr. J. Thomas:—"Reel Fun."

Boors, The Chemists, 157-162, Western-rd.; 128, North-st.; 17-19, St. James's-st.; 19-20, London-rd.

**BURNLEY.**

VICTORIA.—P., Victoria Opera House Co., Ltd.; M.D., Mr. W. A. Buckstone.—Messrs. J. H. Shaw and Co., under the direction of Perci Leonard and George Lawrence, present the musical play, "The Quaker Girl."

EMPIRE.—P., Victoria Opera House, Ltd.; M.D., Mr. W. A. Buckstone.—Messrs. Beresford and Pearce present the Circus Revue; "Barebacks."

PALACE.—P., Burnley Hippodrome, Ltd.; R.M., Mr. A. Williams.—The Mirthful Jovers in comedy act; the Bale Troupe of Cyclists; Arculus, novelty instrumental entertainer; Grace Cunard, vocalist, dancer and juggler; Kabey, the Call Boy; Henry Luscombe, Canadian baritone.

Boors, The Chemists, 90, St. James-st.

**BURSLEM.**

HIPPODROME. — P., Mr. P. Collins; M., Mr. J. Johnson.—Dan Lyndon presents "Post."

Boors, The Chemists, 28-30, Queen-street.

**BURTON-ON-TRENT.**

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); L. & B. E., Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Alexander Humphreys, by arrangement with the exors. of the late Mr. Mark Blow, presents the musical play, "Toto."

Boors, The Chemists, 161, High-street; 1, Lichfield-street; 28, Borough-road.

**CAMBRIDGE.**

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—"The Gondoliers," presented by the Cambridge Amateur Operatic Society.

Boots, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-rd.

**CANNOCK.**

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—The burlesque circus revue, "Peep 'O," is staged here.

**CHESTER.**

ROYALTY THEATRE.—R. M., Mr. H. Norcott; Mus. D., Mr. Herbert Stone.—Murray, King and Clark present "Romance."

ASSEMBLY ROOMS.—M., Mr. G. Park.—Will Tissington and Katharine Craig present "The Poppies."

Boors, The Chemists, 24, Eastgate-street; 26, Eastgate-row.

**COATBRIDGE.**

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Harry McKelvie presents "Little Tommy Tucker" panto.

**COVENTRY.**

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. I. A. Spencer.—Mr. Ventom Swift's 1922 edition of "All Aboard" is given here twice nightly.

HIPPODROME. — P., The Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright.—Murray's 1922 Optimists head the bill, which includes Charles R. Whittle, Rich Hayes, Lily Langtry, Kismet, Tom Rees, and the Adams Duo.

Boors, The Chemists, 9-10, Broadgate.

**DERBY.**

GRAND.—L., Vints Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian.—Miss Constance Collier appears in her original part in a reviva of "The Red Lamp." The production is by Mr. Claude Beerbohm's Company, which includes Mr. C. W. Somerset.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—"Splash Me" is the attraction here.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; R. M., Mr. C. Watkin Knight.—"Masks and Faces" is the attraction.

Boors, The Chemists, 45-51, St. Peter's-street; 147, London-road; 267, Normanton-road; 15, St. James-street; 41, The Wardwick.

**DEVONPORT.**

HIPPODROME.—G. M., Mr. F. Pitt.—Tom. E. Hughes heads the bill, supported by Fortunello and Cirelino, in "Come Here, You Young Rascal"; Jess and Tony, quick-fire comedians, and Cromer, naval ventriloquist; Barbe and Barbette, acrobats; Jack Straw and George Bolton.

Boors, The Chemists, 1, St. Aubyn-st.

**DEWSBURY.**

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. Vincent S. Chapman. — Mr. Leon Vint presents "Brown Sugar."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Miss Florrie Forde's pantomime, "Robinson Crusoe."

Boors, The Chemists, 38, Market-place.

**DONCASTER.**

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Harry Slingsby presents the revue, "Oh! Laugh." Cast includes Billy Caryll, &c.

Boors, The Chemists, 70-71, Frenchgate.

**DOVER.**

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—New musical comedy revue, "Dainty Ankles." Cast supported by Matthew J. Doran, Leslie Hawkins, Bunny Doyle, Marjorie Thelma, Mabs Hardy, &c.

KING'S HALL (pictures). — L., Harry Day Amusements; R. M., Mr. R. Fisher.—Elsie Clarke, contralto.

Boors, The Chemists, 11 Cannon-st.

**DUNDEE.**

KING'S.—P., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Mr. G. Earle presents an entertaining revue, entitled "K'Nut-shell Notions," the cast comprising Nellie Hill, Ethel Beech, Naomi Rosalie, Maud Aynscliffe, May Dell, Arty Ash, Harry Earle, Harry Lawrence, Leo Martin, and James Devon, supported by "The K'Nut-shell Girls."

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—An attractive programme of music by the orchestra under Mr Loseby's direction, selections on the great organ by Mr. G. H. Miller, and a big film programme make up a very enjoyable entertainment here.

Boors, The Chemists, 14, Reform-street.

**EASTBOURNE.**

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—The Birmingham Repertory Company in "Getting Married," "The Romantic Young Lady," and "The Importance of Being Earnest."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Eric Leslie's company in "The Mole."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Albert Sember's company in "A Sinner in Paradise."

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers. A symphony concert on Friday afternoon. Solo pianiste, Miss Nancy Fiori.

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

**GAINSBOROUGH.**

KING'S THEATRE.—Lessee, Mr. A. W. Hyde; R. M., Mr. J. G. Dunn.—Miss Girdlestone's children's fairy pantomime, "The Land of Might Have Been."

Boors, The Chemists, 30, Market-place.

**GREENOCK.**

KING'S THEATRE.—P. and M., Messrs. A. B. and J. J. Wright.—Mr. Frank E. Franks presents his Irish musical comedy, "Take a Rest."

Boors, The Chemists, 24, Hamilton-street.

**GRIMSBY.**

PRINCE OF WALES THEATRE.—M. D., Counc. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—Rupert Lister and Cecil Barclay are paying their annual visit with the following plays:—"The Second Mrs. Tanqueray," "The Gay Lord Quex," and "The Man Who Stayed in Bed."

PALACE THEATRE.—M. D., Mr. H. C. Chapman; Mus. D., Mr. T. Stevens.—Lily Morris, comedienne; Belle Marie, the human aeroplane; J. P. Ling, entertainer; The Viona Quartette, banjoists; Henry Bekker, magical numorist; Lindon and Moon, entertainers; Two Q'Estas, dancers.

Boors, The Chemists, 108, Cleethorpe-road.

**HALIFAX.**

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson; Mus. D., Mr. Edwin James.—A welcome return visit is being paid by Mr. Albert Chevalier in "My Old Dutch."

GRAND THEATRE.—P., The Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—G. T. Pattman in organ recitals is the star attraction here. Completing the bill are Emeric and Ainslie, in comedy sketch; the Musical Montes, concertinaists; Gicardo, juggler; Trojan and Horace Ainsley, entertainer.

PALACE THEATRE.—P., The Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—The Australian Entertainers occupy the whole bill here.

Boors, The Chemists, 1, Corn-market.

**HANLEY.**

ROYAL.—M., Mr. Charles Bulmer.—"The Charm School" pays a first visit, with Dennis Neilson-Terry (Peter) and Sydney Farebrother (Miss Curtiss) in the leading rôles.

GRAND.—M., Mr. Albert Bulmer.—The bill presented this week includes Foden's fine band, Bert Elliott and Doris Brunton in Pandora's Box," Horatio Nicholl's Five, Daisy Taylor, Scotch comedienne; A. D. Robbins and Co., Canadian cycle tamers; Louis J. Seymour, light comedian.

Boors, The Chemists, 24-26, Piccadilly; 3, Market-square.

**HITCHIN.**

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston.—Ross and Bud, comedy duo, and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. L. G. Shrive.—James Willard and Dollie Bishop, in their successful sketches "Our Mollie" (Monday to Wednesday) and "The Red Prince" (Thursday to Saturday); Martin Henderson, concertina soloist and pianist, in musical tit-bits, and pictures.

**JARROW.**

THEATRE ROYAL. — L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Reginal Hunt and Miss Ada Champion are presenting "The Queen Mother."

THE KINO.—M., Mr. Percy Dawson.—Ethel Barton and Harry Can's Three Orchards are appearing here.

THE EMPIRE.—M., Mr. Tait. — The Carylls and chorister in musical themes.

**KEIGHLEY.**

HIPPODROME. — L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupson.—The Deguchi Troupe, acrobats, head the bill, while Megan Bros., novelty act; Cissie Cameron, comedienne; Fred Brand, coon singer; The Veronas, musical act; Ernie Bradshaw, comedian; and Fred Hutchings, the lady of laughs, complete a good programme.

Boors, The Chemists, 53, Cavendish-street.

**KETTERING.**

COLISEUM.—L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—The Morris Productions present the farcical extravaganza, "Take All!"

Boors, The Chemists, 31-32, Market-place.

**LEAMINGTON.**

THEATRE ROYAL.—Sole Owner, Mr. C. Watson Mill; M. D., Mr. Isaac Hudson.—Grand Guignol plays are presented here this week.

WINTER HALL.—M., Mr. H. Piercy Watson.—Farce is the concert party appearing here.

COLONNADE THEATRE.—R. M., Mr. John Halifax.—The variety is this week supplied by O'Brien and Harris, in a comedy act.

Boors, The Chemists, 162, The Parade.

**LEICESTER.**

ROYAL OPERA HOUSE.—S. O., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter Waddington.—Great interest is being taken in the visit of Mr. Fred Terry, who is presenting "The Scarlet Pimpernel," which always does well here.

THEATRE ROYAL.—S. L., Mr. Milton Bode; B. M., Mr. W. R. King; A. M., Will L. Clement; Mus. D., Mr. John H. Vann.—"No Mother to Guide Her" is the attraction here, presented by the E. Hill-Mitchelson's Repertory Company, and is giving satisfaction. Miss Violet Carlyle does exceedingly well as Nan, ably backed up by Miss Sadie Speight, Miss Monica Holmes, Miss Elsie Clarke, Messrs. Stanley W. Healey, A. Wilson Wynne, George Walkley, Bertram Oates, George Shreeve, and Ted Mooney.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—The new edition of Harry Day's popular revue, "Patches," is creating a great success here.

PAVILION.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A capital revue, "The Romany Maid," presented by Miss Daisy Squelch, is pleasing good audiences here. The company of principals is good, and the specialities introduced by the Blue Dragoons are well appreciated.

Boors, The Chemists, 9, Belvoir-street; 301, Belgrave Gate.

**LONGTON.**

EMPIRE.—M.D., Mr. W. Hall; R.M., Mr. Norman Edwards.—W. Hall and Norman Edwards present "Beauty and the Beast."

REGENT.—L., Mr. J. Bramson; M., Mr. W. Sharples. — The revue, "Merry Moments."

Boors, The Chemists, 30-32, Market-st.

**LOUGHBOROUGH.**

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—Madge Douglas and Co. in a new musical comedy, "Little Biddy O'Farrell."

Boors, The Chemists, 10, Market-place.

**MIDDLESBROUGH.**

EMPIRE.—P., the Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. H. Shackleton.—At the head of a good all-round bill is Billy Bennett, burlesque humourist. Other excellent turns are given by the Three Scamps and a piano; Verds Bros., comedy acrobats; James Dermot and Vera Denis, operatic baritone and smart comedienne, in a clever round of mirth and melody; Elsie Mason, chorus comedienne; Dennis and Donald, vaudeville artists; and Harry Shields, in an amusing burlesque, entitled "The Garden of Anna."

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron—Pelovis, the Continental juggler, gives a wonderful performance here this week; films complete.

Boors, The Chemists, 17, Corporation-rd.

**NEATH.**

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The variety part of the programme here consists of Sterling and Richmond in a refined vocal scena, and Harry Carlton, the policeman ventriloquist. Pictures complete.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—Hinsle, the novelty comedian-illusionist, assisted by Gertie Rees, is the chief attraction here. Pictures complete.

Boors.—The Chemists, 56, Wind-st.

**NORTH SHIELDS.**

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. Frank Wesley's company in revue, "Footlight Frolics."

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill, R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—The Romanescas, in musical act; and pictures.

Boors, The Chemists, 15-17, Saville-street.

**NORWICH.**

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Mr. Ernest Davey presents "The Priest and the Woman."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Moore and Roby, Lolé and Her, Harry Taft, Gladys Simmonds, Lolo and May Trio, Three Its, La Deodima.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Bunny and Dawe, Allan Stuart.

THATCHED PICTURE THEATRE.—P., Bond and Son; M., Mr. G. Starkey.—The Delvaines, Harry Kynman.

PRINCE OF WALES PICTURE THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. G. Harrison.—Jeane Paule and Robert Anthony, in musical act, "Memories in Harmony."

Boors, The Chemists, 38, London-street. Brigg-street; 6, Goat-street; 22, Magdalen-street.

**OXFORD.**

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. P. Trevor.—Mr. Bromley Challenor is paying a return visit here in "When Knights Were Bold." Mr. Challenor is as sprightly as ever as Sir Guy Vere de Vere, and is well supported by Miss Enid Cooper as Lady Rowena.

Boors, The Chemists, 1, Queen-street, and 120, St. Aldates, Carfax.

**PAISLEY.**

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The Currie Enterprises, Ltd., present the revue "Sparklets."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. James F. McArthur.—Moore and Carey, comedians; Lil Devlin, comedienne and dancer; Jack White and company, in Scotch vocal and comedy act, and pictures.

**PLYMOUTH.**

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crewe.—Donald Calthrop's principal company in "My Nieces." The cast includes Sam Wilkinson and Bibi Delabere.

REPERTORY THEATRE.—L., Messrs. King and Parry.—"The Liars." Mr. Bernard Copping as Col. Sir Christopher Dering and Miss Gwendoline Verselhoyle as Lady Jessica. Mr. Noel Morris as Gilbert Nepean, and Miss Gladys Lloyd as Beatrice Ebernoe.

GRAND.—P., Messrs. King and Parry.—Mr. Sydney Rennels' American combination in "Uncle Tom's Cabin."

PALACE THEATRE.—G. M., Mr. R. Grant.—Fred Karno presents "The Mumming Birds." Jimmy Russell and Edgar Cooke as principals.

Boors, The Chemists, 100a, Old Town-st.; 1, George-st.

**RAMSGATE.**

PALACE THEATRE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Henry Oscar and Mr. W. Edward Stirling in "The Speckled Band."

Boors, The Chemists, 20-24, Harbour-street.

**ROCHDALE.**

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr Norman M. Robinson.—Under the direction of Mr. Robert Courtneidge, Henry Baynton is appearing in a fine Shakespearean repertoire. His brilliant acting on Monday in "Julius Cæsar," and again last night (Tuesday) in "The Taming of the Shrew," delights crowded audiences. He was backed by a powerful company. To-night (Wednesday) "The Belle" and "The Comedy of Errors."

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—A splendid variety programme is being presented here, including Gladys Wright and John Hartley, vocalists; Auntie and her crazy cyclists; Thornbury, comedy cartoonist and ventriloquist; Brandon and Smith, Comedians; Jock Rea and Betty Noble, in sketch, "The Newly-married Couple's First Quarrel"; Geo. Ackroyd and Rose Hardy, in a musical fantasy, "Old Memories"; and Annie Rooney, character comedienne.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jopes.—The varieties here are provided by Master Keith Whittaker, by flautist, and piccolo player.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

**RUGBY.**

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. Courtenay Arundel.—Messrs. Macdonald and Young present "The Naughty Wife." Cast includes Bernard Merefield as Hilary Farrington and Grace Illingworth as Eloise Farrington.

Boors, The Chemists, 26-27, High-street.

**SALFORD.**

PALACE.—P., The Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brelsford.—Loie Conn, Vernon Watson, The Five Wartons, Five Jocks, Ian McLean, Charles and Billy Hartley, Elstone Sextette.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. Cn., Mr. Fred Bernardo.—Carl Hertz, Billy Fosse, Bobbie and Beattie, Syd Sydney, Nelson Conyers, The Tossing Testros.

Boors, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

**SCARBOROUGH.**

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—This week is the fifth week of the Armitage and Leigh repertory company. They will present (Monday and Tuesday) "David Garrick," (Wednesday and Thursday), "The Hypocrites," including Mr. Norman Partiege, who plays the title-rôle, and (Friday and Saturday) "The Walls of Jericho."

Boors, The Chemists, 1, St. Nicholas-street; 18, Newborough.

**SHEFFIELD.**

LYCEUM.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; Asst. M., Mr. Hickson.—Mr. Matheson Lang's company present "The Wandering Jew."

ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. M. Mahony.—Mr. J. Bannister Howard's company is paying a return visit with that popular drama, "The Silver King."

EMPIRE, LTD. — M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—Mr. Harry Day's delightful comedy, "Spangles," is once more proving a big attraction here. An excellent company is headed by Mr. George Clarke, a clever comedian, and Miss Isabelle Dillon, well supported by Gerald Osborne, Walter Newman, Frank Major, Josie Howard, Hilda Newsome, Myra Mackenzie, Norah Dwyer, The Jazz Five, and Pietro and Anna Cuka, in smart speciality dances. A most efficient chorus and augmented orchestra are under the able direction of Mr. Vere Harker.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—A fine programme is headed by Mr. Jack Waller's entertaining revue, "The Stockpot." The cast includes Messrs. Jack Waller, Wylie Watson, Frank Penrose, Foster Hine, Misses Irene Shamrock, Ada Smart, Marion Armitage, and the Waller Sextette. Variety turns are given by the Bel-Air Trio, gymnasts; George Rymer, burlesque entertainer; and Spence and Jocelyn, in "Passing Pleasantries." A special feature of each week's programme is the musical selection by the orchestra, under the baton of Mr. William Bingley.

Boors, The Chemists, 55 and 57, Snig-hill; 252-254, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34-36, Spittal-hill; 284, Shalesmoor; 183-185, Attercliffe-common; 440, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke-street Park; 514-518, London-road, Heeley Bridge; 202, South-street Moor; 652, Staniforth-road, Darnall; 129, Newbould-lane; Broomhill; 3-6, Middle-road, Hillsborough; 212, London-road.

**SOUTHEND.**

AMBASSADOR'S.—P., Mr. Herbert Jay.—Herbert Jay's company present "The French Dancer."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Denis O'Neil and Pat Thayer, in their latest successes; Mendez Troupe, sensational Spanish acrobats; Ray and Kelly; Syd May; Dorvan and Dalcy; Daunton-Shaws, monarchs of the wheel; Hilda Nelson presents "Gems of Melody."

Boors, The Chemists, 130, High-street.

**SOUTHPORT.**

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—Macdonald and Young's company are on a welcome return visit in "Daddy Long-Legs."

PALLADIUM.—P., Mr. G. E. Prance.—"Sammy in Society," a successful musical comedy, is here this week.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—The Denville Stock Company are playing with great success "Two Little Drummer Boys."

Boors, The Chemists, 26, Bridge-st., Brow.

**STOURBRIDGE.**

ALHAMBRA THEATRE. — P., Mr. Douglas C. Phelps; M., Mr. John M. Phelps; A. M., Mr. Geo. Walsh.—Papa Parson's phenomenal pantomime, "Cinderella."

Boors, The Chemists, High-street.

**SWINDON.**

EMPIRE.—P., the Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, jun.; Mus. D., Mr. Oswald Bentley.—Mr. George Edwardes' company, in "A Southern Girl."

Boors, The Chemists, 27-28, Bridge-street.

**WESTON-SUPER-MARE.**

PALACE THEATRE.—P., Mr. Carlton Fredricks; M., Mrs. C. Fredricks. — Mr. Carlton Fredricks' pantomime "Sinbad the Sailor," with Miss Della Fredricks in the part of Sinbad and Mr. Fredricks as Mrs. Sinbad.

Boors, The Chemists, 38, High-street.

**WORCESTER.**

THEATRE ROYAL.—Tours, Ltd.; L. and M., Mr. Arthur Carlton, J.P., C.B.E.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—Miss Stella Patrick-Campbell in "The Knave of Diamonds." Messrs. Daniel Mayer's Co.

PUBLIC HALL.—Geo. R. Howley and F. S. Gordon are presenting the Royal American Syncopated Orchestra of negro players and singers for three nights.

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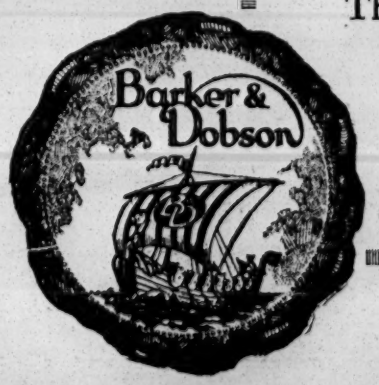


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# NEXT WEEK'S CALLS.

## MONDAY, MARCH 6, 1922.

**The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.**

### BILL MATTER FOR MARCH 27 NOW DUE.

**ALBANY WARD THEATRES, LTD.**
NOTE.—Rehearsal at all theatres at 1 p.m. All artists must attend.
BRIDGWATER PALACE.—Alfred C. Brocklebank's company in "Behind the Scenes," March 6, 7 and 8.
CHEPSTOW PALACE.—Carlton Fredrick's company in "Little Bo-Peep," March 6, 7 and 8.
LYDNEY PICTURE HOUSE.—Walter Howard's and Henry Chattell's company in "The Knave of Diamonds," March 6, 7 and 8.
SALISBURY PALACE.—F. A. Hasting's company in "Skittles."
TREHARRIS PALACE.—Carlton Fredrick's company in "Little Bo-Peep," March 9, 10 and 11.
WEYMOUTH JUBILEE HALL.—Elias B. Seener's company in "A Trip to Paris."
YEOVIL PALACE.—Rose and Budd, Alfred C. Brocklebank's company in "Behind the Scenes," March 9, 10 and 11.

**RAYMOND** London Shortly.

**BARNEY ARMSTRONG CIRCUIT.**
(Rehearsal, 12.30.)
DERBY E.—Nellie Nora, and company as booked.
DUBLIN E.—Donald and Carson, Carlish and Wellmon, H. D. Adams, Les Viviaries, Kathleen Grenaon, June Joyce, Harrigan and Harrison, Collins and Ellis.
**BAWN CIRCUIT.**
EDMONTON EMPIRE (rehearsal, 4).—London Productions present "The Lads of the Village."
RAMSGATE PAVILION (rehearsal, 12).—Joe Archer, The Hassans, and company as booked.

**RAYMOND** Continental Tour.

**BOSTOCK TOUR.**
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Johnny Quinn.
HAMILTON HIPPODROME (rehearsal, 1).—Henry Lees presents "Little Miss Muffet."
IPSWICH HIPPODROME (rehearsal, 2).—Moore and Roby, Lolé and "Her," Harry Taft, Gladys Simmonds, Lolo May Trio, Three Its, La Deodima.
NORWICH HIPPODROME (rehearsal, 2).—Tom Heathfield presents "Joy Bells" revue.
PAISLEY RINK PALACE (rehearsal, 12).—Cissie Langley and company, Sisters Mearns, Jack Blair.
PAISLEY THEATRE (rehearsal, 12).—Paisley Opera Club present "The Quaker Girl."
**LONDON SYNDICATE HALLS.**
(See page 19.)

**RAYMOND** Continental Tour.

**LONDON THEATRES OF VARIETIES, LTD.**
CAMBERWELL PALACE (rehearsal, 12).—E. Lotinga and Co., Ernie Mayne, Zetta Mor, Lily Lena, Tambo and Tambo, The Artois, Fyne and Hurley, Barry Burnett.
CLAPHAM GRAND (rehearsal, 12).—Gertie Gitana, Morny Cash, Frank H. Fox, Gus Harris.
CROYDON EMPIRE (rehearsal, 12).—King and Benson, Morny Cash, Graham and Cullen, Effie Mann, Ray Wallace, The Westbrooks, Victor Kelly, Valazzi.
HAMMERSMITH PALACE (rehearsal, 12).—Eric Randolph, Sammy Shields, Queenie Leighton, Niblo and Laura.
HOLBORN EMPIRE (rehearsal, 12).—The Poluskis, Harry Champion, Syd Walker, Stowe Bros., Fox and Rose, Barts Trio.
ILFORD HIPPODROME (rehearsal, 12).—Whit Cunliffe, Jack Pleasants, Ristori and Partner, Lucille Benstead, Richardini Troupe, New McNaughtons.
ISLINGTON EMPIRE (rehearsal, 12).—Jack and Evelyn, Vasco, Dusty Rhodes, Claude Gardner, Four Madcaps, Winifred Ward.
KILBURN EMPIRE (rehearsal, 12).—Ernie Mayne, Will Fyffe, Fyne and Hurley, Marjory Fulton, Dollie and Billie, Ben Albert, Four Vrees, Tom Clare.
LEWISHAM HIPPODROME (rehearsal, 12).—Julian Rose, Sam Mayo, Marie Kendall, Lily Lena, Herbert La Martine, Garadini, Four Richards, Marie Lawton.
PALLADIUM.—"Rockets."
POPLAR HIPPODROME (rehearsal, 12).—George Mozart, Jack Pleasants, Harry Hemsley, Chris Van Bern, Maher and Langford, Rene Ralph.
PUTNEY HIPPODROME (rehearsal, 12).—Ernie Lotinga and Co., Hilda Glyder, Jane Croft, Bruce Green, Dan Whitley.
SHOREDITCH OLYMPIA (rehearsal, 12).—Whit Cunliffe, Harry Herbert, Ern. B. Roma, Hal Wright, Boy Ronald.
WILLESDEN HIPPODROME (rehearsal, 12).—Albert Whelan, Hilda Glyder, Bruce Green, Elsie Bartlett, Michaeloff Trio, Eddy Gray.
WOOLWICH HIPPODROME (rehearsal, 12).—Lew Lake presents "Splinters."

**RAYMOND** Touring France.

**MACNAGHTEN TOUR.**
(Rehearsal at all halls at 12.)
BLACKBURN.—The Jovers, the Mountfords, Milton Bros., Billy and Doris Harley, R. W. Willey, Kotchinsky Troupe, Doris Ashton.
BRADFORD.—Hedjaz-Feisul Troupe, Tom Rees, Ally Benson, Tubby Turner and Partner, Arculus, Margaret Norton, and company as booked.
BURNLEY.—Australian Entertainers.
CARLISLE.—Jack Poulter, the Act Beautiful, Artistic Four, Lynn and Lynda, Wallace and Rene, Mary Ann Clarke, Clans of Bonnie Scotland.
HALIFAX.—Billy French, Bale Family, Two Ascots, Tom Taylor, Rupert Ingalese, Jean Andrews, Clifford Harcourt.
HUDDERSFIELD.—Three Equals, Bert Hughes and company; Stanford and Allen, George Parr, the Buckleys, Haig Bros. and Ryan, Star Operatic Trio.
LEICESTER.—Company as booked.
SOUTHAMPTON.—Manuel and Francois, Syd Lyn, Jack Byrne, Frank Melvin, Jess and Tony, Carmen and De Lor, E. May and Assistant.
WARRINGTON.—Alexandre, Kisbey, Paul Thomson, Jack Straw, Alfredo, Henry Luscombe, Archie Goodall.
**MOSS' EMPIRES, LTD.**
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Ella Retford, Nick Morton, Barker and Tarling, Scotch Kelly, Edna Maude, Miller and Canning, Cole and Robbins.
BIRMINGHAM GRAND (rehearsal, 1).—Katrina and Joan, A. D. Robbins and Co., Milton Hayes, Bert Errol, Vine and Russell, Dudley and Stafford, Finlay Dunn.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Roelgin's Parrots, Pier and Barr, Jack Eddy, Walter Cranby.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Fred Karno presents "1922." Cast includes Fred Kitchen, Marie Blanche, &c.
CARDIFF EMPIRE (rehearsal, 1).—Moss' Empires present the Wylie-Tate production "Round in Fifty."
CARDIFF OLYMPIA (rehearsal, 11).—Syd Clare and Billy Summers, Moore Bros. "Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre."
EDINBURGH EMPIRE (rehearsal, 12).—Joseph Cheetham, Johnson Clark, G. P. Huntley and Company in "Wallpapers," Tex McLeod, Newhouse and Merrill, Rolf Slater, Frank Le Dent.
FINSBURY PARK EMPIRE (rehearsal, 1).—Jack Barty, Tom Edwards, Long Tack Sam and Co., Beryl Beresford, Agnes Croxton, Barker and Wynne.
GLASGOW ALHAMBRA (rehearsal, 11).—Little Tich, Cicely Courtneidge, Stanley Logan and Co., Marie Ambrose, Culpit, Menara Bros.
GLASGOW COLISEUM (rehearsal, 11).—Isa Wise, Takio, Hunter and Bob, Betty Barclay and George Glover, Herman and Shirley.
GLASGOW EMPIRE (rehearsal, 11).—Daisy Taylor, Omega Trio, Daly and Healy, G. S. Melvin, Princess Winona, Malcolm Neil, Four Swifts.
HANLEY GRAND THEATRE (rehearsal, 12).—Ethel Castaldini, Robb Wilton, May Henderson, Mooney and Holbein, Four Charltons, Wyn and Ivy, Carr Lynn.
HULL PALACE (rehearsal, 1).—Chas. Edmonds presents "The Haunted Violin," Five Petleys, Les Jardys, De Alma, Jack and Tommie, Chris. Richards, Jen Latona.
LEEDS EMPIRE (rehearsal, 1).—David Poole, Herbert Lee, Three Sisters O'Hara, Florence Smithson, Du Calion, Susie Marney, The Nicolets.
LIVERPOOL EMPIRE (rehearsal, 1).—Harry Day presents "Jingles."
LIVERPOOL OLYMPIA (rehearsal, 1).—Weynen and Company, Florence Yaymen, Maurice Moscovitch and Company, Renee and Godfrey, Fred Curran, P. T. Selbit presents "The Idol of Blood," Stan Kavanagh.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime "Jack and the Beanstalk."
NEWCASTLE EMPIRE (rehearsal, 1).—Bush Brothers, Ernest Hastings, Resista, John, Harry, and Burton Lester, Austin Rudd, Fulvio, Manuel Vega.
NEW CROSS EMPIRE (rehearsal, 1).—Nicol and Martin, George Wilbey, Penrose and Whitlock, Yamayama Troupe, Symphonia, Chas. Arnold.
NEWPORT EMPIRE (rehearsal, 1).—Nolan and Holt, Les Bastiens, Robbie Vincent, Arthur Prince, Mlle. Terpsichore, Zelfini.
NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Rockets."
PRESTON EMPIRE (rehearsal, 11).—Robert Courtneidge presents Iris Hoey in "Clothes and the Woman."
SALFORD PALACE THEATRE (rehearsal, 1).—Three Laurels, Victoria Cornetti, Fred Barnes, Scott Gibson, George Jackley, John F. Preston and Florence Davies, Beth and Boyd.
SHEFFIELD EMPIRE (rehearsal, 1).—Axel Mirano, George Formby, jun., Hedges Bros. and Jacobson, Manny and Roberts, Eileen and Marjorie, Mayne and Sheridan, Raie and Rosie Walters.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Eddie and Cute, Victoria Carmen, Herbert Clifton, Togan and Geneva, Nellie Maguire, Four Serierse, Tom E. Hughes.
STRATFORD EMPIRE (rehearsal, 1).—The revue, "Bran Pie." Cast includes the Two Bobs, &c.
SWANSEA EMPIRE (rehearsal, 2).—A. D. McFarlane presents "Short and Sweet."
VICTORIA PALACE (rehearsal, 11.30).—Lee White and Clay Smith, "A Dress Rehearsal Co.," Syd Howard, Cruikshank, J. H. Scotland, Huxter Bros., Tom Reno.
**STOLL TOUR.**
(See page 19.)

**RAYMOND** Touring France.

**VARIETY THEATRES CONTROLLING CO., LTD.**
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Kick Off!"
BRIGHTON HIPPODROME (rehearsal, 12).—John Luxton, Mendez Troupe, Geo. Lee, Daunton Shaw Troupe, Hilda Nelson Trio, Clarke and Ritchie, Daisy Wood, Vernon Watson.
LEEDS HIPPODROME (rehearsal, 12).—Wee Geo. Wood, Rinaldo, Esta Stella, Adams Duo, Carthy Bros., Spence and Jocelyn, Disorderly Room.
LIVERPOOL HIPPODROME (rehearsal, 12).—Mary, Leonard and Somon, Isobel Elsom and Co., Nina Martin, Harry Gunn, Wilson Hallett, Lily Long, Delson Trio.
MANCHESTER PALACE (rehearsal, 11).—Marie Dainton, Nellie Wigley, Tucker, Fred Russell, Violet Essex, Nelson and Nelson.
NEWCASTLE HIPPODROME (rehearsal, 12).—"The Knave of Diamonds."
PARIS ALHAMBRA.—Period commencing March 9, 1922.—Jose De Moraes, Kacths Company, Pitt and Alex, Westwoods, Hanlon Bros., Les Pomi, Gardey and Partner, Esta Lekain, Fuji Family, Cobert Belling, McRae and Laport, Steil's Lions.
PORTSMOUTH HIPPODROME (rehearsal, 1).—"Jack of All Trades."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Come on, Steve!"
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Lall and Rene, Eric Yorke, Syd May, Warsaw and Brewster, Martinez Troupe, Violet Black and Co., O'Neil and Thayer.
SOUTHEND HIPPODROME (rehearsal, 12.30).—"Kiki."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Pins and Needles."

**RAYMOND** London Shortly.

**MISCELLANEOUS.**
AYR PAVILION (rehearsal, 1).—"Peg o' My Heart."
BATH PALACE THEATRE (rehearsal, 1).—Herbert Barnes' revue, "Keep It Going."
DERBY HIPPODROME (rehearsal, 1).—League of Notions.
DUNDEE KING'S THEATRE (12 noon).—Syd Moorhouse, Martin and Castle, Claude Williams, Alfred Verme, Manetti Troupe, Eric C. Peacock, Constance Risdon.
GLASGOW PAVILION.—Beresford and Pearce present "Bare Backs" revue.
LONDON MUSIC HALL.—Murray's 1923 Optimists, Spalding and Vanguard, Herbert Bros. and Jackson, Kamakura Family, Darlo and Esme, Lloyd Morgan, Two Cards, Mabel Costello, Ray and Lancaster in "Pierrotland," The Ainos.
LUTON PALACE THEATRE (rehearsal, 12.30).—Dolce Cariello, Dennis and Donald, Edgar Curtis, Dechelette.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Spangles."
PENGE EMPIRE (rehearsal, 12).—George Shurley's "Futurists."
PETERBOROUGH EMPIRE (rehearsal, 1).—De Havilands, The Heywoods, Senor Angel Blanco, Minnie and Nellie Elvin, Henri Bekker, Lauri Howard.
READING PALACE THEATRE.—Cocktails, Grogie, Martini, Dan Harley and Fred Austin, Carrie Laurie Juveniles.
ST. HELENS HIPPO.—Fred Duprez, Key and Keyworth, Marie Brett, Four K-Foleys, Brothers Dane, Tom E. Finglass, Wullie Durkin, Dulcie Sisters, Bioscope.
WALHAM GREEN GRANVILLE (rehearsal, 12).—N. Carter Slaughter's sketch, "Where's My Baby," Vicky Vego, Alfred Jephson, Hengler Bros., The Two Canadians, Ford and Lewis, Langham Glee Singers, Mabie Sisters, Snowden and Andy.
WIGAN HIPPODROME (rehearsal, 11.15).—Jimmy Jewel and company in "Idle-Itis," Hilda Dawson, Freddie Frome and Miss Vasha, Henry Fisher, Hal Bryan, The Pall Malls, and company as booked.

### SHOREDITCH OLYMPIA.

When No. 9 is hoisted in its frame it is received with acclamation, for it indicates that the favourite comedienne, Marie Kendall, is about to appear. She is in very good form with her tricky songs, rendered with all her wonted vivacity. "Oh! Paree, You're a Bit Très Bon," "They All Love a Cuddle in the Summer Time," "If He Ever Comes Home Again," are her choice. Jean Andrews, L.R.A.M., "the golden-voiced soprano," gains great applause by her delightful rendering of "Carnival," "Day by Day," "Smile, My Honey" (Piccaninny Rose). The possessor of a charming, well-trained voice of wide compass, she gave a most artistic and pleasing exhibition of cultured vocalisation, and was particularly well received. The Kenna Brothers, in "Fun in the Air," are drollery personified. After an adventurous voyage through the air in an aeroplane they arrive in the polar regions, and then the fun waxes fast and furious, as they go up the pole to the trapeze bar.

Dave Lee, in "The Fox-trot Ball in Devonshire," his visit to the pictures (verbal) and "Bob Down, Mother," are rendered with plenty of animated comicality. Alfonzo, foot equilibrist, soon gets to work and makes all sorts of things dance to his tune with pedal precision and dexterity. Granville, with his accordion, is a first-rate performer on this now favourite instrument, and rings the changes on popular airs, and the serious ones are remarkably good.

Harry Bedford, the idyllic tramp, has a taking song in "Love in Idleness," which is well suited to his style. "Georgie Golightly" also shows his capacity as a character actor. Maher and Langford, the talkative dancers, are expert dancers, and their amusing loquacity is also effective. Their well-received jazz dance is both graceful and inspiriting. Ernie Lotinga and company, in their latest screamer, "The Plotters," are an acquisition to any bill, and never fail to do their share of the funmaking.

### THE GRANVILLE.

Occupying an important position on the bill at the Granville, Walham Green, this week, are Armstrong and Howarth, a lady and gentleman who present a comedy act which has plenty to recommend it. It opens with a lively duet, boasts plenty of brisk repartee during its twenty minutes' course, and concludes in brisk style with a bright song and dance, "It's the Wedding." Another double turn, but this time two gentlemen score well. These are La Roche and Laughfie, in an eccentric musical act which includes clever work on the bassoon and xylophone.

Mr. George Pickett's new farce, "The Early Bird," is going very strong. In this Mr. Pickett, as Williams, receives splendid assistance from Miss Dorothy Wilmer as Rose, the French cinema actress, whilst others in the cast are Miss Ada Frank and Mr. Harold Wilkinson. Plenty of laughs in this new sketch, and it went like hot cakes. We were also impressed by the show of Harold Moss and Isabel Macah. Harold is a useful violinist, and Isabel is an elfin-like figure who performs appropriate dances meanwhile.

Miss Mollie Butler's character impersonations are well known and deservedly popular. Her reminiscences of a lady taxi-driver provide ample opportunity for display of her undoubted talents as a dialect artist. Mollie now adds as two welcome bits of makeweight racy little studies of a Cockney and a French girl, and gets the best of receptions. The programme is completed by Percy Val, comedy acrobat; the Dulcie Sisters, vocalists and dancers; Harry Marle, silleur and dancer; and Horace, the new-style entertainer.

### STRATFORD EMPIRE.

Nicol and Martin received a very gratifying reception here on Monday. Their gyrations and evolutions with their one-wheel cycles and otherwise were clever pieces of business, and the comic man was also much appreciated. Their jazz on wheels was very smart. Miss Agnes Croxton was in fine voice, her song scena, "April," being very well rendered. "In Lilac Time" was another favourite, while her introductory pierrot item was a charming variation of her own peculiar style. Penrose and Whitlock received a hearty welcome, and their "jolly old manners" are reminiscent of the "good old days." These "Two Old Sports" gave of their large repertoire, and few there were but were not infected by their high, good spirits.

Mr. Fred Duprez, "Mr. Manhattan," is as droll a story-teller as ever, and creates hearty laughter. He scored a great success. Zomah was among the return visitors, her psychic abilities continuing to mystify all. George Wilbey, impressionist, was in great form. Probably his most popular item was his imitation of the late George Formby, but all his replicas were good. The Morandinis complete with some sensational displays in the way of acrobatics and equilibrisms.

## MOSS EMPIRES ANNUAL MEETING.

### Burden of the Entertainment Tax.

Presiding over the twenty-third meeting of the shareholders of Moss' Empires, Ltd., held in Edinburgh on Thursday, Mr. William Houlding, gave some striking figures as to the burden of taxation which the entertainment has to bear. Moving that a dividend of 10 per cent. be paid on Ordinary shares for the last half-year, he said that the difference between the amounts paid to local authorities by way of rates as between 1917 and 1921 would have been sufficient for another 5 per cent. dividend.

In 1913 Government taxes amounted to £6,010. Last year they were £80,149. The entertainment tax was particularly burdensome. During the six years of its existence the company had paid to the Government in this respect over £1,200,000.

The amount they were paying above what they paid in 1913 for local and Imperial requirements was £110,154, and for fifteen years their average profits had amounted to about £130,000 a year.

## NEW THEATRE FOR SOUTHEND.

### Successful Opening.

In the presence of a large audience, the Ambassadors Theatre, Southend-on-Sea, was opened on Monday night. The building, which is centrally situate in Tyler's-avenue, close to the railway stations and trams and bus termini, was a few years ago opened as a concert hall, and known as Arcadia; but was subsequently closed. Mr. Herbert Jay, who is well known in the theatrical world, a few months ago secured the building on advantageous terms, and decided to open it as a theatre, the nearest place of its kind being the New Palace Theatre, Westcliff.

The interior contains seating accommodation for between 800 and 1,000 persons. This is all on the ground floor, and is divided into three, namely, orchestra stalls, pit stalls, and pit. The seats are plush-covered, and constructed on the tip-up principle. To the right and left, separated from the main body of the hall only by a low balustrade, are lounges, connected by a promenade at the rear of the hall, where members of the audience can take tea during the performance. There are three entrances, the two at either extremity of the building having box offices, while above are the managerial rooms. The stage has been widened, the dressing-rooms and other accommodation for the players being situated at each side. The building is heated throughout by radiators, and is excellently ventilated. The colour scheme is entirely dignified, and consists of a groundwork of pink with inset tapestry gild panels. The front of the house is under the capable management of Mr. A. E. Newton.

The play, "The French Dancer," by Mr. Jay's company, with Miss Jane Wood in the leading part, was well received, and this will be followed next week by "Ever Since Eve," presented by Mr. J. A. Campbell's Company.

### "THE LEAGUE OF NOTIONS"

**At Chelsea Palace.**

Keenly anticipated by the patrons of this popular house, Mr. C. B. Cochran's successful revue immediately scored on Monday evening on its first presentation here. The Foster Productions admittedly have staged the revue admirably; it is superbly dressed, and the whole company (with a "live" chorus) play with vim. With many tuneful numbers running through the revue, probably the one that Miss Doris Patston sang with charm was most appreciated, "I Love, Thou Lovest"; although "A Young Man's Fancy" received warm approval, and the "Bridal Song" also went with spirit. Mr. Ernest Scovell has a pleasing personality, and sang very agreeably "A Cocktail of Flowers" and "Two Dreamy Eyes." Miss Julie Sudo's delightful "Bubble" dance deserves the warmest praise, as also does the weird mask dance. Mr. Percy Le Fre is a clever, agile dancer, and with Mr. Charles Heslop (a resourceful comedian) provided abundant laughter in many amusing interludes, especially "Seeing Her Off." The acting of Miss Doris Patston, Mr. George Scovell, Miss May Boothby, and Mr. Arthur Brander in "A Telephone Talk," was uniformly good.

### LA PETITE ZISCA AND PARTNER.

La Petite Zisca, a talented little lady who has attracted very favourable notice on her own account in many recent variety programmes, has now joined forces with a male partner, and the collaboration, under the title of "La Petite Zisca and Partner," made its bow at the Granville, Walham Green, with great success. We first see the little lady and her tall partner in picturesque Early Victorian costume, with a very suitable song and dance. Then, following a solo eccentric dance by the Partner, La Petite Zisca reappears as the knuttiest of male impersonators. Finally, as a bright conclusion, they join forces in a melodious Dutch costume number, "My Queen of Tulip Land." Both artists work with unflagging spirits, the music is bright and melodious, and the dancing is good. The act was accorded a hearty reception.

### CHISWICK EMPIRE.

From "The Agamnon of Aeschuylus" to the minstrelsy of Elder Hearne's artists, "The Minstrels of 1922" is a proof that variety is true to its name at this pretty house, where Mr. J. Persich manages so adroitly. Mr. Hearn's company met with a very hearty reception, and it was interesting to watch the results with the newer generations that knew not the old Christy's. An admirable programme is presented, brimming over with good things, and the New Minstrels worthily uphold the traditions of their predecessors. In a long list of thirty-one performers, it becomes almost invidious to make distinctions. Mr. Gus Chevalier won golden tributes, so too, did Jack Leopold and Bert Green. "The Disharmony Four" proved a huge delight, and one of the most amusing skits in an excellent programme; Douglas Reid, Lew Castle, Albert Schaefer, Gordon James, and Tony Graham all contributed skilfully to a certain liveliness.

**A Star Programme.**

H.M. Queen Alexandra has graciously given her patronage to the "Mi-Carême Café Chantant et Dansant" which Miss Erica Beale and Mrs. Tankerville Chamberlaine are organising on March 22, at the Hyde Park Hotel, in aid of the Babies' Welfare and Babies' Convalescent Homes of the "National League for Health, Maternity and Child Welfare." Miss Evelyn Laye, who is arranging the programme, has already collected a splendid list of stars—Mme. Lydia Kyasht and Mons. Eduard Kurylo, Phyllis Monkman, Ruby Miller, and, by kind permission of Mr. C. B. Cochran, Geoffrey Gwythers, Morris Harvey, June and Clifton Webb, Evelyn Laye, Trini, and Walter Williams. Queen Alexandra has consented to let her photograph form the frontal page of the special souvenir programmes, which will be a feature of the occasion. Tickets are 10s. 6d., including the Café Chantant and the Dansant.

**Witt and Stevens.**

We are reminded that Paul Witt and May Stevens, who made a great success last week at Walham Green, will not sail for South Africa until the 17th inst.


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# FILM TRADE SHOWS.

## By "THE ERA" SPECIAL REVIEWERS.

**"DANGEROUS CURVE AHEAD!"—Marks 9½**

Goldwyn (American) five-reel comedy drama, featuring Helene Chadwick and Richard Dix.

GENERAL DESCRIPTION.—Everyday domestic joys and troubles of a newly married couple mirrored with remarkable fidelity.

STORY.—Phœbe Mabee, who possesses piquante beauty, enhanced by a wealth of bobbed hair, is the belle of her village, and is under no misapprehension as to the fact. From among a number of suitors she eventually chooses Harley Jones, but is no sooner engaged than she indulges in a wild flirtation with another young fellow named Newton. The resulting quarrel is made up, and she by-and-by marries Harley. This minor dispute is followed in their early married life by a series of more or less unimportant quarrels, high words being succeeded in turn by a return to the billing and cooing phase, which lasts until a chance word or action sets the ball rolling again. But eventual peace and happiness comes to the young couple, through the self-sacrificing devotion of the young mother for her baby, whom she pulls through a critical illness, the small things that had created discordant notes being afterwards viewed in their proper perspective.

ACTING.—The story owes much to a delightful interpretation of the capricious young wife by Miss Helene Chadwick who looks and acts the part perfectly. She is ably supported by Mr. Richard Dix.

PHOTOGRAPHY.—Very good.

**"THE GLORIOUS FOOL."—Marks 9.**

Goldwyn Production, six-reel drama, featuring Helene Chadwick and Richard Dix.

GENERAL DESCRIPTION.—A dramatic story, brightened by gleams of real comedy.

STORY.—As the result of a bad tramcar accident, for which, however, he has only himself to blame, Billy Grant finds himself a patient in a hospital. He is led to believe that his chances of recovery are hopeless, and thinks he will be doing a good action by making Jane Brown, a young probationary nurse in attendance on him, his wife, and leaving her his money, as he has no desire that his avaricious relatives shall benefit. The girl sees no reason for refusing to accede to the wish of an apparently dying man; but the patient does not fulfil the expectations of the doctors, and slowly recovers. That he should fall in love with his wife is not surprising, for she is an attractive girl, and though a few complications arise to lengthen the story, happiness at last dawns for the young couple.

ACTING.—Miss Helene Chadwick makes excellent use of her opportunities as the young nurse, and Mr. Richard Dix plays well and with a sense of humour the part of Billy Grant.

PHOTOGRAPHY.—Quite good, clearness being a special feature.

**"BENTLEY'S CONSCIENCE"—Marks 9½.**

Ideal (British) production. 5 reels, featuring Robert Loraine.

GENERAL DESCRIPTION.—Apart from the fact that this is the first film venture of so popular an actor as Mr. Robert Loraine—and therefore a notable picture, the strong and well-directed story (from the novel by Paul Trent) makes it an interesting and enjoyable entertainment.

STORY.—Clive Bentley, a barrister who errs too much on the side of honesty to succeed, obtains a post as secretary to a company of stockbrokers, of whom Carson Murdock and Fletcher are the directors. Murdock is a rogue, Carson is the father of the girl Clive loves, and Fletcher, who also loves the girl, is the scapegoat of a fraudulent action committed by Murdock. This man is awarded three years hard labour on the evidence of Bentley, who believes him to be guilty. Later Clive discovers Murdock is the real culprit and Carson is also implicated in the fraud. He is loath to show up as a rogue the father of the girl he loves, but at the same time his conscience will not let him forget that an innocent man has been convicted on his evidence, so his only way to solve the problem is to make it appear that he himself is the guilty party; which he does, and serves three years hard in consequence. At the finish, however, the girl realises his self-sacrifice and is able to make him happy.

ACTING.—Robert Loraine is as finished an actor on the screen as he is on the stage, and his portrayal throughout was a very fine one. Other members of the cast are all very good.

PHOTOGRAPHY.—First class.

**"SINNERS."—Marks 8½.**

Goldwyn production. 4,725 feet, drama, featuring Alice Brady.

GENERAL DESCRIPTION.—A story of country and town life, in which a country girl plays the leading part.

STORY.—Living alone with her invalid mother in a cottage on the Nantucket moors, Mary Horton finds that a slowly dwindling income compels her to seek work in New York, the only other alternative being to marry Horace Worth, a hard-natured bank manager. In the city she meets with much discouragement, but through the influence of a society woman obtains a position as secretary to an artist, but he makes an attempt to kiss her, and she leaves the studio, to begin again the weary search for work. She meets with various adventures, and eventually returns home to her sick mother, but not before she has fallen in love with a young fellow whom she met in New York, and who asks her to become his wife.

ACTING.—Miss Alice Brady admirably portrayed the young country girl, and received able support.

PHOTOGRAPHY.—Quite up to the Goldwyn average.

**"DOUBLING FOR ROMEO."—Marks 9½.**

Goldwyn (American). 5-reel fantasy, featuring Will Rogers.

GENERAL DESCRIPTION.—A whimsically humorous film, embracing cow-boy drama, and a travesty of "Romeo and Juliet."

STORY.—Sam Cody, a lazy, but good-natured fellow, who is more at home among a herd of cattle than he is in the presence of Lola, his sweetheart, to whom he has never had the courage to "put the question," in one day brusquely told by the girl that the man who wanted to make her his wife would have to woo her as ardently as Romeo did Juliet. In order to come up to this standard, Sam procures a copy of the play, and after reading it through from cover to cover, falls asleep, and has a dream in which he is Romeo and Lola Juliet. Then follows a side-splitting travesty of the immortal story, the swaggering cowboy's exploits with rapier, and in the banquet scene being irresistibly droll. On awakening, Sam realises that the romantic methods of mediæval days are out of date, and he makes bold love to his sweetheart, carrying her off by brute strength to his home, where the waiting parson "ties the knot," a threat from the bridegroom to "knock her block off" if she does not consent, being quite unnecessary.

ACTING.—Will Rogers, as the uncouth cowboy, is excellent, being equally good in the travesty scenes.

PHOTOGRAPHY.—High class and technically clever.

**"DICKY MONTEITH."—Marks 10.**

Kenelm Foss (British) Production. 5-reel drama, featuring Joan Morgan and Stewart Rome.

GENERAL DESCRIPTION.—A human story of a poor domestic's sacrifice.

STORY.—Dicky Monteith, a dreamer, who has literary leanings, comes into a fortune with a co-heir, in the person of a half-brother, who is yet a minor, and for whom he is trustee. But it unfortunately happens that Dicky gets into the hands of an unscrupulous lawyer, his fortune and that of his brother being quickly dissipated. As a consequence, he drifts into a lax style of living, gradually seeking solace in drink. On the coming of age of Dicky's brother, matters reach a climax; and it is only owing to the whole-souled devotion and sacrifice of the poor little maid-of-all-work at Dicky's lodgings that he is saved from self-destruction, and later becomes the husband of a charming and trusting girl, who had stood by him in all his vicissitudes of fortune.

ACTING.—Mr. Stewart Rome is excellently suited as the literary idealist, being admirably supported by Miss Joan Morgan, in the dual and strongly contrasted rôle of the little servant and the sweet-natured and cultured girl.

PHOTOGRAPHY.—First-class, well-known London districts and almost equally familiar Sussex coast scenes being screened.

## GLEANINGS FROM FILMLAND.

**"Tit for Tat."**

The new Hepworth picture play, "Tit for Tat," is almost completed, and the re-appearance of Henry Edwards in comedy is awaited with interest. Chrissie White has a strong light-comedy part, and Mary Brough is also in the cast.

**"The Pride of the Fancy."**

The Granger-Samuelson photo-play, from the well-known novel by George Edgar, will be released for public exhibition on March 6. This film is full of sporting incidents, not the least of them being the fight for the World's Heavy-weight Championship. The combatants are Rex Davis and Kid Gordon (a negro boxer). The cast is headed by Tom Reynolds (as Professor Buston), Daisy Burrell (as Kitty Buston), Rex Davis and Dorothy Fane.

**British Pictures for the British.**

Cecil M. Hepworth, as a result of his first-hand investigations during his recent trip to the States, has arrived at many interesting conclusions. He declares that the American picture industry is suffering from an excess of "system," which destroys and distorts originality. Although he found much to admire, he found nothing to be afraid of, and nothing to shake his conviction that British pictures will predominate in British cinemas. Ultimately, he is assured, every important country will produce 80 per cent. of its picture requirements.

Mr. Hepworth found no prejudice against British films as such. "Alf's Button" has, in fact, been accorded a great reception in America. He is convinced that the Hepworth Company are working on the right lines, and its policy is therefore unaffected.

**Canadian Life Pictures.**

The new series of Canadian life pictures which are being released in April are arousing considerable interest through the excellent quality of the numbers already shown as "curtain-raisers" to the Realart pictures each week. Some of the best of them have yet to be presented, but even if they do not exceed in interest those already shown, they will still prove valuable "fill-ups" for houses requiring this class of subject.

**THE KINEMA CLUB.**

The newly established Kinema Club at 9, Great Newport-street, has now quite settled down to a prosperous career. The latest idea is that the Club should produce an all-star picture once a year and the profits therefrom should be devoted to the founding of a Benevolent Fund. This makes excellent reading, and proves that the cinematograph industry is determined not to lag behind the kindred professions in matters of benevolence. It will be recalled that the new club, which now musters five hundred strong, has a distinguished president in Sir Oswald Stoll. The vice-presidents are Messrs. A. E. Newbould, M.P., Stuart Blackton, Jeffrey Bernerd and Colonel Bromhead, whilst the chairman is Mr. George Ridgwell, the well-known producer. By the way, some interesting social events are promised by the Club.


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## MEETINGS OF THE C.E.A.

### Devon and Cornwall Branch.

**DISCUSSION ON THE TAX.**

At the meeting of the above branch, held at Plymouth on Feb. 21, appreciative references were made to "The Era" campaign for the abolition of the Entertainment Tax.

In the course of the proceedings the question of taking the public into the confidence of exhibitors was discussed, opposing opinions being voiced. One section argued that if they asked patrons to support the repeal of the tax they would expect an equivalent reduction in prices. The other section said some reduction would be inevitable, and therefore it was desirable to ask patrons to support the repeal of the tax, and a revision of prices would follow. It should be made clear, however, that only in the event of total abolition would reduction of prices take place; a mere revision of the tax would not permit of reduction of admission charges.

It was stated that in two cases the higher-priced seats had already been reduced, and Mr. J. P. Moore (Torquay) regretted that this had been done, because it conveyed the impression that a reduction of prices was possible even without the tax being removed. It was emphasised, however, that there had been no reduction of the minimum of 6d., which the branch fixed during the war, and it was generally conceded that whilst the higher-priced seats would probably be reduced in the event of the abolition of the tax, it would be impossible to reduce the minimum, of 6d., which was low enough for 2½ hours' entertainment.

**Co-operation of the Public.**

A resolution was moved that members be asked to exhibit slides soliciting the support of patrons in the agitation for the repeal of the tax, and suggesting that if this were brought about there would be a revision of admission charges. To this an amendment was moved that the co-operation of the public be invited in bringing about the repeal of the tax without promising any revision of prices. The amendment was carried by a considerable majority. Each member throughout Devon and Cornwall is to be supplied—on request—with a slide stating the case and making the appeal.

Mr. Harcourt stated that he had solicited the support of Sir Clement Kinloch Cooke, M.P. for Devonport; the chairman, E. W. Price, and Mrs. Mather, were asked to interview Sir Shirley Benn and Lady Astor, members for Plymouth, with a view to securing their support, and Mr. Moore said Torquay exhibitors had already obtained the sympathy of Colonel Burn, the member for Torquay.

## Annual Dinner of Bristol and West of England Branch.

The annual dinner of the Bristol and West of England Branch of the C.E.A. was held on Tuesday, Feb. 21, at the Royal Hotel, Bristol. Mr. A. B. Atkinson, chairman of the branch, presided over a good attendance, which included many representatives of the renting side of the industry. The guests of the evening were Mr. W. Gavazzi King (general secretary of the Association), Messrs. F. W. Morrison, F. W. Baker (Butcher's), A. G. Smith (Goldwyn's) and Councillor Horace Livermore.

After the loyal toasts had been submitted by the chairman, with which he coupled the name of Princess Mary, Mr. H. Tomkins proposed "The Cinematograph Exhibitors' Association." The Association, he said, had done good work, in fact, an enormous amount of work, but they could do better work, and the means for that rested in the hands of the rank and file. He urged members to take more real interest in the work of the Association. With the toast he coupled the names of Mr. Gavazzi King and Mr. F. W. Morrison.

**Film Industry Like a Growing Child.**

In responding, Mr. Gavazzi King said they had passed through serious times, and they had serious times before them. The industry was like a growing child, subject to all sorts of infirmities. It had been wonderfully virile and vigorous, but by its rapidity of growth it had almost out-grown its strength, and it was inevitable that they should have troubles and difficulties; they had been having them all through the eight years he had been connected with the Association. They had overcome these difficulties, but at this particular moment they were faced with some of the biggest difficulties they had ever known. Mr. King then dealt at some length with various matters affecting the industry, such as licensing troubles, advance and block booking, and the P.R.S. Referring to the Entertainment Tax, Mr. King said they took the tax as a war burden, not perhaps gladly, but in a patriotic spirit, and they did not grumble at it during the war, but it was unfair to burden one section with taxation that was never intended to be continued after the war had ended. They must gird up their loins, wake up, and put every bit of vim they could into the fight which they were going to have.

**Necessity for a Strong Association.**

Mr. F. W. Morrison, who also responded, said it was necessary that they should have a strong Association, seeking to both further and protect their interests. He thought the present method of marking certificates gave a wrong impression, as local authorities were apt to say, "Here we get your list of films, 75 per cent. of which have A certificates and 25 per cent. universal certificates, which means that 75 per cent. of your pictures you cannot show to children."

The toast of "The Bristol and West of England Branch" was submitted by Councillor Horace Livermore, who mentioned that the local organisation grew out of a theatrical managers' association, which they had formed years ago.

After the chairman had replied, Mr. T. Channing submitted "The Visitors," which was responded to by Mr. F. W. Baker, who urged exhibitors to eliminate the unfit pictures from the kinemas. Mr. A. G. Smith also responded.


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## ENTERTAINMENT FINANCE.

### Stock Exchange Activity.

**MOSS MEETING.**

The concentrated attention given to gilt-edged securities has become accentuated, and there are definite indications that the demand is overflowing into various markets other than that for gilt-edged descriptions. Every day this demand becomes broader, and as the very best types of security reach levels which do not offer the yields demanded by many investors, these purchasers look around for securities giving them a fair degree of safety and a higher yield.

This type of security is now becoming somewhat difficult to find, the result being that at long last the good Ordinary shares of the sound industrial companies are beginning to be absorbed by the investor. How general is this demand can be seen by the number of rises recorded during the last week in nearly every section of the Stock Exchange.

Is this activity likely to continue? I believe that it is, my reasons being—first, the practical certainty of reduced taxation, and, secondly, the fact that money is going to become still cheaper and more difficult to employ at a reasonable rate.

**Moss' Empires Meeting.**

The financial feature of the week in the entertainment department is the Moss' Empires meeting, held on Feb. 23 at Edinburgh. Mr. William Houlding, the chairman, after outlining the difficulties of the past year, struck a hopeful note by saying that his experience in the past had been that a bad year was generally followed by two good years.

Reference is made in the report to the adverse effects of the increased rates levied upon the higher assessments of properties. The difference between the amounts paid to local authorities by way of rates as between 1917, to the end of which year they were normal, and 1921 was sufficient in amount for the payment of 5 per cent. dividend on the Ordinary capital of the company, and if the increased cost of electric current employed in the various theatres is added the two together amount, by way of difference as between 1917 and 1921, to £32,000. Under these two heads the charges had increased from £28,645 in 1917 to £60,660 in 1921, the difference being equivalent to an amount sufficient to pay 7½ per cent. on the Ordinary capital.

**Government Taxes.**

Under this heading income and property tax are included. These mounted steadily from 1914. In 1913 they were only £6,010. Last year provision had to be made for £80,149, or £74,139 more than 1913. It is true this amount is an average of the three bumper years, but it is chargeable on a very lean year, and naturally its effects are severely felt. The amount in excess of 1913 for local and Imperial requirements is no less than £110,154. For the 15 years from the commencement of operations as a complete company, up to and including 1914, average profits have amounted to, approximately, £130,000 a year. It is not necessary to point out what the effect of this additional taxation of £110,154 per annum would have been upon the dividends on investments in the company. In addition to this, trade is further crippled by having to collect over £200,000 a year in Entertainment Tax.

**The Co-operative Arrangement.**

The principal competitor with Moss' in the provinces has been the Variety Theatres Controlling Company, and in London the London Theatres of Variety, Ltd. Both these companies, of which Mr. Charles Gulliver is the managing director, have, through negotiations carried on for some time by the managing director and Mr. Gulliver, come to an agreement whereby the closest co-operation will be effected, and a mutual understanding arrived at on all questions involving expenditure. The question of staff wages, salaries for orchestra, artists, and such like questions, are to be mutually determined, as well as general contracts for advertising and publicity. There is, however, nothing in the nature of a partnership or pooling arrangement. No financial obligations are undertaken on either side. It is merely a co-operative scheme, simple, based on mutual goodwill and trust, far-reaching and determinable at short notice on either side.

BARTHOLOMEW LANE.

**ROYAL WEDDING GROUP AT MME. TUSSAUD'S.**

Always abreast of current events, Mme. Tussaud's have lost no time in adding to their popular Exhibition at Baker-street two excellent portrait models of Princess Mary and Viscount Lascelles.

The figures, which are extremely lifelike, occupy a very prominent position in the Grand Hall. A most appropriate background for the new models has been found in a fine gallery portrait of George III. in his Coronation robes, painted by Sir Joshua Reynolds.

This is not the first time that Princess Mary's figure has been in the Exhibition, for another realistic model representing her Royal Highness in the garb of a Red Cross nurse was shown during the war. The new models of the bride and bridegroom have been dressed in morning attire, so that the public may see them as they ordinarily appear.

It is interesting to note that the entire costume in which the Princess's model is attired is accurate in every detail, and the wedding group will doubtless prove a great attraction.


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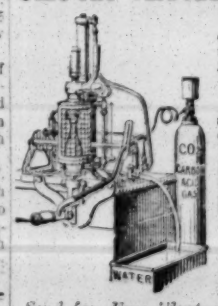


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## THE WEEK'S RACING.

### Lincolnshire and National.

**GETTING INTO GRIPS.**

A number of National horses have been out during the past week, and several have performed with real credit and have shown that they are on the up-grade. One race that should give a useful pointer was the Newbury Steeplechase, in which Southampton had a little the better of the dead-heaters Ardgour and Clashing Arms. All three are in the National, and with the weights in that great race favouring Clashing Arms 5lb. with Southampton and 8lb. with Ardgour, it is palpable that if Clashing Arms is capable of getting the Liverpool country and staying the course the Hastings stable will be a lucky one if it has a better in the race.

Southampton, however, can be made a deal better in the course of the next three weeks. It was his first outing, whereas both Clashing Arms and Ardgour have been seen in winning vein. While fully realising that every pound tells over the gruelling four-and-a-half miles at Aintree, we doubt whether the alteration in poundage as against the pair named will trouble the Findon division unduly. With the exception of making one little fault Southampton jumped grandly throughout.

Ardcnagh, however, must not be passed over too lightly. She was by no means disgraced, and a big item in her favour is that she has shown ability to jump the Aintree fences and stay the distance. The choice of the Whitaker stable is to be dreaded, and, as pointed out in previous issues, Arravale put up a sound performance when so easily pegging back My Rath at Sandown.

Manchester also brought out its quota of National aspirants, Garryvoe and Forewarned (both from the Hastings' stable) running a grand race home for the Grand Allies' Steeplechase (3m.), with Green Wavelet (another of Whitaker's) third and Wavertree, Pacifist, Norton, Noble Guard, Woodcraft, Confessor, Dunadry, and Bohernore, all in the National, amongst the unplaced. On the difference in weight as against that to be borne at Liverpool, Pacifist and the winner, Garryvoe, come out with a substantial advantage of the rest.

We remain of the opinion that the best of the Gore, Hastings, or Whitaker stables will take the big 'chasing prize at the end of this month, and there we must leave it for the stables to show their hands in due course. Outsiders of which we have had good accounts are Pacifist and Hard Nail.

The Lincolnshire Handicap is still largely a closed book. Tips are plentiful enough, but there is so far no real substance behind them. The half-dozen which we favour are the top-weight Soranus, Monarch, Royal Alarm, Highlander, Sangot and Ugly Duckling, and if these go fit and fancied to the post, one of them will carry the vote. There are strong whispers out for Aclare for the race, and if for Aclare why not for Fancy Man? Senhora is the Loaves tip, Varzy the Lambourn tip, and Epsom is whispered as holding a sound chance with one of their pigeon-catchers.

All's well that ends well, and seeing that we have been drumming Southampton as a real good horse for weeks past it was pleasing to see him score for us in handsome style at Newbury. Follow him up. Another that justified the confident vote given him was The Winter King, at Manchester. This young fellow is a racehorse, and those who keep this in mind will benefit further, over the sticks and on the flat.

**Hints for the Week.**

At Kempton on Wednesday the Norbiton Handicap Steeplechase may bring out several of the Grand National horses, and the race will want winning. Despite his penalty, however, MY RATH strikes us as holding a splendid chance. NED CARVER will take something pretty useful to beat him in the Novices' Steeplechase.

On Thursday MORGANATIC MARRIAGE must be followed for the Middlesex Steeplechase. ST. ELOI is well, and may be good enough to add to his earlier successes by taking the Rendlesham Hurdle Handicap.

At Gatwick on Friday HARD NAIL holds a really sound chance in the National Trial Steeplechase, while, for the Four-Year-Old Hurdle Handicap, the improving KNIGHT TEMPLAR will be a danger to the best.

On Saturday the Champion Hurdle Challenge Cup is a good thing for WHITE HEAT if in the mood, and, despite his 12st. 7lb., ZARANE looks a very tempting quantity in the Stayers' Hurdle Handicap.

At Derby, on Monday, we expect to see WOOLCRAFT go very close for the Derbyshire Handicap Steeplechase. He ran well for a long way at Manchester, and his fall was not due to bad jumping. Super Man is the danger.

On Tuesday SAXHAM PRINCE and Just for Luck should fight out the finish of the Doveridge Handicap Hurdle Race, and we fancy them as placed.

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# ON THE ROAD.

**PLAYS.**

AFGAR (BLUE).—Feb. 27, Tivoli, New Brighton.
* AMBROSE APPLEJOHN'S ADVENTURE.—Mar. 6, T.R., Nottingham.
* ARCADIANS, THE (NORTH).—Feb. 27, T.R., Edinburgh; Mar. 6, Grand, Derby.
* ARCADIANS, THE.—Feb. 27, County, Reading.
BABES IN THE WOOD (SCOTT).—Feb. 27, Hip., Nottingham.
BABES IN THE WOOD (VERNON).—Feb 27, Crown, Eccles.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—Feb 27, T.R., Rochdale; Mar. 6, Grand, Wolverhampton.
BENTLEY (FREDERIC) CO.—Feb. 27, Coliseum, Ilkeston.
* BETTY (MACDONALD AND YOUNG).—Feb. 27, Hip., Leigh; Mar. 6, T.R., Barnsley.
* BILL OF DIVORCEMENT.—Feb. 27, Artillery, Woolwich; Mar. 6, Empire, Chatham.
* BIRMINGHAM REPERTORY THEATRE CO.—Feb 27, D.P., Eastbourne; Mar. 6, Gaiety, Hastings.
* BLUE LAGOON (T. C. WRAY).—Feb. 27, West Hartlepool; Mar. 6, Grimsby.
BRITISH NATIONAL OPERA CO.—Feb 27, Olympia, Liverpool; Mar. 6, King's, Edinburgh.
* BROWN SUGAR (LION, WALLS AND HENSON).—Feb. 27, T.R., Dewsbury; Mar. 6, P.O.W., Grimsby.
* BROWN SUGAR (MAINWARING-DUNSTAN).—Feb. 27, H.M., Carlisle.
* BULLDOG DRUMMOND. — Feb. 27, Royal, Chatham; Mar. 6, Hippo., Golders Green.
* CARL ROSA OPERA CO. — Feb. 27, Glasgow; Mar. 6, Glasgow
* CARL ROSA OPERA CO. — Feb. 27, Manchester; Mar. 6, Manchester.
* CARL ROSA OPERA CO. — Feb. 27, Birkenhead; Mar. 6, Newcastle
* CARL ROSA OPERA CO. — Feb. 27, Ilkeston; Mar. 6, Ashington.
CARNIVAL (MATHESON LANG).—Feb. Grand, Croydon; Mar. 6, Grand, Blackpool.
* CHARLEY'S AUNT.—Feb 27, Grand, Blackpool; Mar. 6, Royalty Chester.
* CHARM SCHOOL (MACDONALD AND YOUNG).—Feb. 27, Grand, Swansea; Mar. 6, O.H., Cheltenham.
* CINDERELLA (CARLTON FREDERICKS).—Feb 27, Palace, Dorchester (3), Palace, Easton, Portland (1), Palace, Portland (2).
D'ALBERT (FRED) AND CO.—Feb. 27, Empire, Newbridge.
* DADDY LONG-LEGS (MACDONALD AND YOUNG).—Feb. 27, O.H., Southport; Mar. 6, Grand, Mansfield.
DEANE (HAMILTON) CO.—Feb. 27, T.R., St. Helens; Mar. 6, T.R., Hyde.
* DENVILLE REP. CO. (ALFRED).—Feb. 27, Arcadia, Colwyn Bay; Mar. 6, Arcadia, Colwyn Bay.
DICK WHITTINGTON (BISHOP).—Feb. 27, Pav., Liverpool.
* DOBELL (W. L.).—Feb 27 and 28, Town Hall, Enniskillen.
* DOLLAR PRINCESS, THE.—Feb. 27, Court, Wigan; Mar. 6, T.R., Halifax.
DORAN (CHARLES) SHAKESPEAREAN CO.—Feb. 27, T.R., Lincoln; Mar. 6, County, Bedford.
* D'OYLY CARTE OPERA CO.—Feb. 27, Hip., Darlington; Mar. 6, Empire, West Hartlepool.
ELIZA COMES TO STAY (JACK ESMOND'S).—Mar. 6, P.G., Folkestone.
* EVER SINCE EVE.—Feb 27, R., Peterborough.
FAIR AND WARMER (WYN WEAVER).—Feb. 27, Palace, Southampton; Mar. 6, Coliseum, Cheltenham.
* FAITHFUL HEART.—Feb. 27, Grand, Southampton; Mar. 6, T.R., Brighton.
* GABRIELLE.—Feb. 27, P.O.W., Birmingham; Mar. 6, Prince's, Manchester.
* GARDEN OF ALLAH.—Feb. 27, T.R., York; Mar. 6, Hip., Huddersfield.
* GIPSY PRINCESS (IMESON).—Feb. 27, T.R., Bury; Mar. 6, T.R., Rochdale.
* GIPSY PRINCESS, THE (L.M.S.).—Feb. 27, Prince's, Bristol; Mar. 6, New, Cardiff.
* GIPSY PRINCESS (MACDONALD AND YOUNG).—Feb. 27, Grand, Mansfield; Mar. 6, Corporation, Chesterfield.
GOLDEN MOTH, THE.—Feb. 27, Court, Liverpool; Mar. 6, Prince's, Bradford.
* HILL MITCHELSON (E.) REPERTORY CO.—Feb. 27, Leicester; Mar. 6, T.R., Leicester.
* HUMPTY-DUMPTY (DE LACY).—Feb. 27, Osborne, Manchester.
* HUNKY DORY.—Feb. 27, O.H., Belfast; Mar. 6, Palace, Aberdeen.
* IRENE (MACDONALD AND YOUNG'S NORTH CO.).—Feb. 27, T.R., Huddersfield; Mar. 6, Artillery, Woolwich.
* IRENE (MACDONALD AND YOUNG'S SOUTH CO.).—Feb. 27, Palace, Kilmarnock; Mar. 6, Her Majesty's, Carlisle.
IRISH MAID, AN.—Feb. 27, West Pier, Brighton.
* JACK THE GIANT KILLER.—(BLERIOT).—Feb. 27, Queen's Park, Hippo., Manchester.
* JEFFERSONS, THE.—Feb. 27, Hippo., Southampton (3); Mar. 6, West Pier, Brighton.
* KIKI.—Feb. 27, Hippo., Portsmouth.
* KNAVE OF DIAMONDS (DANIEL MAYER & CO.).—Feb. 27, New T.R., Worcester; Mar. 6, New, Cambridge.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL).—Feb. 27, Cheltenham; Mar. 6, Norwich.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL).—Feb. 27, Palace, Trowbridge (3), Palace, Chippenham.
KNAVE OF DIAMONDS (VIOLET VANBRUGH).—Feb. 27, Wimbledon T., S.W.; Mar. 6, Hippo., Newcastle.
* LADY OF THE ROSE.—Feb. 27, King's, Glasgow; Mar. 6, P.O.W., Birmingham.
* LILAC DOMINO (BUTT).—Feb. 27, Grand, Wolverhampton; Mar. 6, King's, Glasgow.
LITTLE MISS MUFFET (HENRY LEES).—Feb. 27, Palace, Newcastle.
* LONDON'S GRAND GUIGNOL.—Feb. 27, T.R., Leamington; Mar. 6, O.H., Blackpool.
* MAID OF THE MOUNTAINS (GEO. EDWARDES).—Mar. 6, T.R., Birmingham.
* MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Feb. 27, Empire, West Bromwich; Mar. 6, O.H., Dudley.
MARSH (ALEX.) SHAKESPEAREAN CO.—Feb. 27, Lyceum, Ipswich; Mar. 6, Royal, King's Lynn.
* MARY (BUTT).—Feb. 27, T.R., Nottingham; Mar. 6, Court, Warrington.
* MARY (MACDONALD and YOUNG).—Feb. 27, Grand, Oldham; Mar. 6, Prince's, Bristol.
MOTHER GOOSE (WAGNER).—Feb. 27, King's, Manchester; Mar. 6, T.R., Windsor.
MY NIECES.—Mar. 6, T.R., Bournemouth.
* MY OLD DUTCH (CHEVALIER).—Feb. 27, T.R., Halifax; Mar. 6, T.R., Blackburn.
* NAUGHTY WIFE (MACDONALD AND YOUNG).—Feb. 27 Hippo., Rugby; Mar. 6, T.R., Bolton.
* NIGHTIE-NIGHT.—Feb. 27, Grand, Lancaster; Mar. 6, Court, Wigan.
* NIGHT OUT, A. (T. C. WRAY).—Feb. 27, T.R., Blackburn; Mar. 6, T.R., Bury.
* NOTHING BUT THE TRUTH (MACDONALD AND YOUNG).—Feb. 27, Hippo., Huddersfield.
OLE KING COLE (HENRY LEES).—Feb. 7, Grand, Falkirk.
* O'MARA OPERA CO.—Feb. 27, Dublin.
* PADDY THE NEXT BEST THING (RED).—Feb. 27, Pavilion, Ayr.
* PARTNERS, THE.—Feb. 27, Hippo., Southampton (3).
* PEG O' MY HEART (MACDONALD AND YOUNG).—Feb. 27, T.R., Exeter.
PRIEST AND THE WOMAN.—Feb. 27, Lyceum, Newport.
QUEEN MOTHER.—Feb. 27, T.R., Jarrow; Mar. 6, Middlesbrough.
RENOVATING EVE.—Feb. 27, T.R., Bournemouth.
* RIDDING OPERA CO. — Feb. 27, Hippo., Hamilton; Mar. 6, Empire, Irvine.
* ROMANCE.—Feb. 27, Royalty, Chester; Mar. 6, T.R., Stockport.
* ROSE OF ARABY.—Feb. 27, Palace, Gloucester.
* ROYAL DIVORCE, A.—Feb. 27, Eden T., Bishop Auckland; Mar. 6, Grand, Halifax.
*SAFETY MATCH, A (COURTNEIDGE).—Feb. 27, H.M., Blackpool; Mar. 6, O.H., Southport.
* SALLY (GROSSMITH AND MALONE).—Feb. 27, Lyceum, Edinburgh; Mar. 6, His Majesty's, Aberdeen.
SAPHO.—Mar. 6, County, Reading.
* SAVAGE AND THE WOMAN.—Feb. 27, Hippo., Boscombe.
SINBAD THE SAILOR (LE CREN).—Feb. 27, Hippo., Preston.
* SKIN GAME, THE. — Mar. 6, T.R., Exeter.
* SOUTHERN MAID, THE.—Feb. 27, Empire, Swindon; Mar. 6, T.R., Bath.
* SYBIL.—Feb. 27, T.R., Bolton; Mar. 6, T.R., Hanley.
TERRY (FRED) CO.—Feb. 27, O.H., Leicester.
* THANK YOU, PHILLIPS.—Feb. 27, P.G., Folkestone; Mar. 6, D.P., Eastbourne.
* TO-NIGHT'S THE NIGHT.—Feb 27, Grand, Luton; Mar. 6, Crown, Eccles.
* TRUMP CARD, THE.—Feb. 27, T.R., Bath.
UNCLE TOM'S CABIN.—Feb. 27, Grand, Plymouth; Mar. 6, Palace, Gloucester.
* UP IN MABEL'S ROOM.—Feb. 27, Palace Pier, Brighton; Mar. 6, T.R., Chatham.
WANDERING JEW, THE.—Mar. 6, Court, Liverpool.
* WEEK-END, A (W. W. ELLIS NO. 1 CO).—Feb 27, Gaiety, Hastings; Mar. 6, Pier Pav., Eastbourne.
WEEK-END, A (E. W. WADDY CO.).—Feb. 27, Empire, Redcar; Mar. 6, New, Thirsk.
WHITE MAN, A.—Feb. 27, Emp., Chatham.
WILLIAMS (BRANSBY) AND CO.—Mar. 6 Hippo., Birkenhead.
* WRONG NUMBER.—Feb. 27, O.H., Middlesbrough; Mar. 6, T.R., York.

**REVUES.**

* ALL ABOARD.—Feb. 27, O.H., Coventry; Mar. 6, Palace, Watford.
ALL BLACK.—Feb. 27, Pavilion, Ayr.
BARE BACKS.—Feb. 27, Crown, Eccles.
BOW-WOW.—Feb. 27, Pontypridd; Mar. 6, New, Bargoed.
BRAN PIE.—Feb. 27, Empire, New Cross.
COME ON, STEVE!—Feb. 27, Alhambra, Glasgow.
CRACKERS.—Feb. 27, Elephant and Castle T., London; Mar. 6, Hip., Dover.
DAINTY ANKLES.—Feb. 27, Hip., Dover; Mar. 6, Grand, Gravesend.
* DREAM GIRL, THE.—Feb. 27, Tivoli, Hull; Mar. 6, Palace, Newcastle.
EYE-OPENER, THE. — Feb. 27, Court, Warrington.
FANTASY.—Feb 27, Grand, Gravesend.
* FRENCH BEANS.—Feb. 27, Emp., Shepherd's Bush; Mar. 6, Kingston.
FUNSHOP, THE.—Feb. 27, King's, Manchester.
GIPSYLAND.—Feb. 27, Grand, Walsall.
* GO AS YOU PLEASE.—Feb. 27, Jubilee Hall, Weymouth; Mar. 6, Col., Portsmouth.
GOAL!—Feb. 27, Palace, Lincoln.
GOLDEN GLITTER.—Feb. 27, Pav., Liverpool.
HELLO! BLACKPOOL.—Feb. 27, Blackburn.
HOW RIPPING!—Feb 27, W.H., Ferndale.
HULLO, CHARLIE!—Feb. 27, Hippo., Ashton-under-Lyne.
INTERRUPTIONS.—Feb. 27, Alex., Stoke Newington.
* JACKS OF ALL TRADES.—Feb. 27, Palace, Tottenham.
JOY-BELLS.—Feb. 27, Palace, Blackpool.
* KICK-OFF.—Feb. 27, Palace, Salisbury.
"KNUT-SHELL MOTIONS."—Feb. 27, King's, Dundee.
* LEAGUE OF NOTIONS.—Feb. 27, Palace, Chelsea.
LONDON TO BAGHDAD. — Feb. 27, Grand, Bolton.
ME AND MY GAL.—Feb. 27, Hippo., Bristol; Mar. 6, Hip., Derby.
MORE SPLASHES.—Feb. 27, Hippo., Aldershot.
MR. TOWER OF LONDON.—Feb. 27, Penge; Mar. 6, Hull.
OH, DOLLY.—Feb. 27, T.R., Middlesbro'.
OH, LAUGH!—Feb. 27, Grand, Doncaster; Mar. 6, Emp., Middlesbro'.
PEDLAR'S PIE.—Feb. 27, Grand, Swansea.
* PINS AND NEEDLES. — Feb. 27, King's, Edinburgh; Mar. 6, Hip., Wolverhampton.
ROCKETS.—Feb. 27, The Palladium, London.
ROCKETS.—Feb. 27, Empire, Nottingham.
ROMANY MAID.—Feb. 27, Pavilion, Leicester.
ROUNDABOUT, THE.—Feb. 27, Palace, Nelson; Mar. 6, Aston.
* SCRAP-BOOK, THE.—Feb. 27, Emp., Finsbury Park.
SPANGLES.—Feb. 27, Emp., Sheffield.
SPARKLETS (CURRIES' ENTERPRISES, LTD.).—Feb. 27, T.R., Paisley; Mar. 6, Hippo. Bolton.
SPARKLETS.—Feb. 27, Hippo., Wolverhampton.
SPLASH ME.—Feb. 27, Hippo., Derby.
* SPLINTERS OF 1922.—Feb. 27, Hippo., Lewisham.
STOCKPOT, THE.—Feb 27, Hippo., Sheffield.
TAKE ALL.—Feb. 27, Coliseum, Kettering.
TRIP TO CAIRO.—Mar. 6, Alhambra, Stourbridge.
WAIT A MOMENT. — Feb. 27, Empire, West Hartlepool.
WHAT A NIGHT.—Feb. 27, Empire, Chesterfield.
* 1922 REVUE.—Feb. 27, King's, Southsea.
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**"DINKIE DARLING."**

Mr. A. D. McFarlane's "Dinkie Darling" revue had a hearty reception at the Penge Empire on Monday, the 20th. There is plenty of capital comedy, and many charming singing and dancing numbers. In various guises, Miss Flora Macdonald scores as a comedy actress, and with Mr. Dalton Payne, an original comedian, sings excellently "The Old Church Bells," "At the Seaside," and "I Want a Boy." Dalton Payne's songs, "The Fireman" and "Facing the World Alone," are well put over. Mr. Alf Bish plays several rôles, and is very funny throughout. His numbers, "Station Master" and "A Little Bit Slow," are excellent. Mr. Jack Wakefield contributes a capital dude study, singing "Kentucky, I've Got the Blues," with a capitvating chorus. He also has a duet with Miss Sara Noon, the charming Dinkie. Her vocal contribution with Mr. Atkin Saker, the musical director, "It's All Over Now," was very well received. Mr. Claude Soulby as the Major, Mr. Alf Chester in numerous comedy rôles, Mr. Harry Fidello as Charlie Chaplin, with a wonderful violin performance, and Miss Pegy Le Ray as the dancer all contributed to the success.

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# "THE ROUNDABOUT."

Musical Comedy-Revue, in Seven Scenes, by Norman Lee and Reg. Bolton, Music by Dorothy Belmore, Produced for the first time in London, at the Elephant and Castle Theatre, on Monday, February 20.

Benjamin Jingle ..... Herbert Lemley
Gaffer Jones ..... Billy Seymour
Clown ..... George Forde
Attendant ..... Sid. Waite
Signor Milano ..... Robt. Gilmour
Sair ..... Lillian Hill
Stubbs ..... Billy Seymour
John James Peck .. Leonard Clifford
Peterkin Peck ..... Victor Thomas

At the Elephant and Castle last week Mr. Bert Bernard's company appeared in "The Roundabout."

The plot is concerned with two bad boys—John James Peck and Peterkin Peck—whose adventures, thrilling and otherwise, range from the "Freak Show" to the seductive charms of sunny Spain, and the society of the Most Beautiful One. They also feature in "The Lights o' London" (a "scream," in which Billy Seymour excels as a clever comedian, along with his equally clever motor-bike), in "Holiday Land by the Sea," and "No Place, Nowhere," winding up with "The Star of the East," where the young rascals await the sound of "wedding bells."

The musical element is predominant. "In My Garden of Girls" is a catchy number, and was pleasingly sung by Leonard Clifford (with chorus of flappers). The same artist scored in a trio, "Syncopated Maidens of Madrid," with Miss Irene Engleheart and Miss Winnie Seaman. The two latter clever little comediennes shone in "Jingle Belles." Miss Lillian Hill's voice was heard to great advantage in many pleasing numbers, especialy "Carminetta," "Italian Love," &c., while Mr. Robert Gilmour also delighted the house with "Rings of Smoke," and in association with Miss Hill. On the comic side Mr. Norman Lee's composition, "What is Home Without a Mother?" sung by Leonard Clifford and Billy Seymour, captured the house. Mention must also be made of the excellent way in which the choruses were sung.

Victor Thomas is a distinct asset as a low comedian. His drolleries as Peterkin Peck caused great amusement. His amorous brother (John Peck) found a fitting exponent in Mr. Leonard Clifford, who danced very neatly. Billy Seymour was remarkably versatile in his many impersonations, while to Robert Gilmour praise must be accorded for excellent acting and singing. Miss Lillian Hill also proved highly successful as a Harem Star and fortune teller. The remainder of a large cast helped materially in the success achieved. The "production," by Messrs. Norman Lee and Reg. Bolton, is all that could be desired.

**NORTHAMPTON OPERATIC AND DRAMATIC COMPANY.**

This company commenced a week of comic opera (including a matinée) recently at the New Theatre, Northampton, when "Les Cloches de Corneville" was played with great success before a crowded audience. Under the careful coaching of Mr. E. St. Alban the company presented an excellent tout ensemble. Miss Gertie Smith was well cast as Serpolette, playing with charming verve and spirit; Miss Lilian Noon appeared as Germaine, and her vocal powers gained well-merited applause; Mr. Compton James excellently represented Gaspard, his acting at the finale of the second act being marked by real dramatic intensity; Councillor W. Harvey Reeves, as the Baillie, "and such a Baillie," had a great reception, and he was well supported by Mr. Ernest E. Caesar as Gobo. Mr. Ireson Swann made a gallant Marquis, and sang and acted well. Mr. A. L. R. Austin was the Grenicheux, and, although a recruit, gave a very promising embodiment of the part. Miss C. Bushell was a delightful Christophe. The Misses D. M. Payne, M. Rowntree, I. Mansfield, B. Hatton, T. Dickens and C. Bowyer were pleasing in the other parts.


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## MART and PEP
Those Entertaining Entertainers.
PALACE, BRADFORD. Next, PALACE, BURNLEY
Bottle of Port needed for week of 13th, I suppose. Walham Green, C.U.

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## HENGLER BROTHERS
VICTORIA PALACE. Next, WALHAM GREEN
Can recommend some nice silk shirts, only worn once this week.
P.A., 54, The Chase, Clapham Common, S.W.

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Principal Boy, ALEXANDRA, BIRMINGHAM

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"THE JOLLY OLD SPORTS."
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THE SPANISH SENORITA AND THE WISE GUY.
STILL TOURING.

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THE IMPRESSIONIST.
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(The Popular Scottish Comedian and his Bonnie Lassie) in "THE STABLE BOY."
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FEATURING NEW CHARACTER STUDIES.
HIPPO., ROCHDALE

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THE JUGGLING TALKOLOGIST.
This Week, THE BEDFORD
Direction . . . . . JULIUS DAREWSKI.

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THE YORKSHIRE COMEDIAN WHO SINGS.
This Week, HIPPO., NEWCASTLE
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VICTORIA PALACE

MLLE. OLGA
## MORSELLI
AND HER VIOLIN.
THE EUSTON
Next, THE METROPOLITAN

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In Songs of Character and Humour.
AT THE PIANO.
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## HILDA MUNDY

Playing lead in "Oh! Laugh,"

The new Dress is a big hit, but wait till you see my new Bathing Costume!

## BILLY CARYLL

**A Successful Fool Starring in "Oh! Laugh."**
Had a very nice week in Hull, and lots of fun. Played Golf with the actors from the Palace, and still we hold our unbeaten record, and are waiting to meet Eddie Whaley and Garry Lynch again. Called a taxi after leaving the show one night, and he pulled up, looked at us for a moment, and said "Actors" and drove off again! Somebody told me last week that I was like Billy D' Haven, and judging by what they said we can both swank now!!!

## MAUD HUGHES

The Phenomenal Soprano.
KING'S, SUNDERLAND. Next, WALTHAMSTOW
FULLY BOOKED. COMS., MICHAEL LYON.

THE LITTLE SURPRISE.
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Sailing for South Africa this month.

REEVES and LAMPORT Present
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The Mercurial Comedian.

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"JOY-RIDING" In The Colonies.
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ONLY VACANCIES March 6 & 13. Coms., Harry Radford, 50, Hackford Rd., Brixton.

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Now playing Principal Boy and 1st mate, Sinbad. Will entertain 1st Class Revue.
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## VANWY CHARD

(THE WELSH SONGSTRESS).

MARCH 6, EMPRESS, BRIXTON

*TO PROPRIETORS, MANAGERS, AND AGENTS.*
## MADAM WOOD'S "5 GRETA GIRLS"
(LATE DAISY STARS)
Just finished with Mr. Henry Lee's Productions. Also playing principal parts in "Froth" and "Old King Cole." Offers invited for Revue. Also booking their own Act—Harmonising, Songs, Duets, and Dancing.
Feb. 27—Pav. GALASHIELS, or Perm. Add., 43, Highbury New Park, London, N.5.

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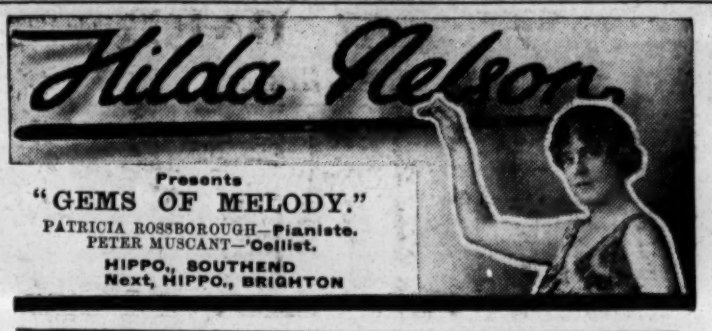


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"GEMS OF MELODY."
PATRICIA ROSSBOROUGH—Pianiste.
PETER MUSCANT—'Cellist.
HIPPO., SOUTHEND
Next, HIPPO., BRIGHTON

## WILL FYFFE

SCOTTISH CHARACTER COMEDIAN.
HIPPO., LIVERPOOL
All Coms., TOM PACEY.

## HAL WRIGHT

THE BURLESQUE COMEDIAN
MOSS TOUR

I will show you something that will make you sream for mercy. The whole world will revolt with Horror.

(See Next Week).

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LATEST SUCCESS.
SYNDICATE TOUR

## ELKINS, FAY & ELKINS

MIRTH, MELODY AND SYNCOPATION.

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## JACK SHIRES

This Week, REHEARSING
Resuming with "BUCCANEERS" March 6.

## JUNE MILLS

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WALTER BENTLEY

W. E. WILLIE
## COLE & ROBBINS
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***Chairman & Managing Director*: SIR OSWALD STOLL.**

Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

## CALLS FOR MARCH 6, 1922.

### THE LONDON COLISEUM.
Rehearsal at 10 a.m. for :—
Mr. Seymour Hicks and Co. in "Scrooge," Renee Kelly, Affani and Pir Sholan, Squire, Fairney and Jones, Griffiths Bros., Sandy Powell, Billy Wells and Eclair Twins, Bioscope.

### STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

### THE HACKNEY EMPIRE.
Rehearsal at 12 noon for :—
Billy Bennett, Phil and Phlora, Renee, Lee and Steadman, Bioscope.

### WOOD GREEN EMPIRE.
Rehearsal at 12 noon for :—
Mart and Pep, Dan Leno, Junr., Cornella and Eddie, Chatteris and Dickson, Gintare, Harvard, Holt and Kendrick, Emilie Hayes, Bioscope.

### SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for :—
Mollie Butler, Frank and Vesta, Delino, Dolly Victoria, Tazserwoullth Troupe, Bioscope.

### THE CHISWICK EMPIRE.
Rehearsal at 12 noon for :—
Company as booked.

### CHATHAM EMPIRE.
Rehearsal at 2 p.m. for :—
Company as booked.

### BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for :—
Charles Erard, Rich Hayes, Fortunello and Cirillino, Paris Trio, Bioscope.

### BEDMINSTER HIPPO.
Pictures and Varieties.

### THE LEICESTER PALACE.
Rehearsal at 12 noon for :—
Jeanne Whiteley, Dudley Dale, Wentworth, Knight and Lake, Benedetti Bros., Delvaine's Marionettes, Gordon Finlay, Bioscope.

### MANCHESTER HIPPO.
Rehearsal at 10 a.m. for :—
Company as booked.
(Matinees Monday and Tuesday)

### ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for :—
Corn and Neil, Wish Wynne, Long and Ward, Renee Dell, Caron Troupe, O'Gorman Bros., Frank Maura, Bioscope.

And in association with the above—

### THE ALHAMBRA, LONDON, W.C.
Cinema Season.

**NOTE.**—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

**NOTE.**—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

**14 BAND PARTS REQUIRED** for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

**STAGE DEPARTMENT.**—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

**ADVERTISING MATTER.**—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

**COARSENESS, VULGARITY, &c.,** is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

**ARTISTS' SCENERY AND PROPERTIES** must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

**BUSINESS NOTICE OF GENERAL APPLICATION.**—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

# THE LONDON SYNDICATE HALLS.

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*GENERAL ADMINISTRATIVE OFFICES—*

**25, CHARING CROSS ROAD, W.C.**

Telephone Nos., Gerrard 5054 and 2619.

## Calls for Monday, Mar. 6th, 1922.

### LONDON PAVILION.
C. B. Cochran's production
"Fun of the Fayre."

### OXFORD.
C. B. Cochran's production
"Mayfair and Montmarre."

### METROPOLITAN.
Rehearsal at 12.15.
Antonet and Beby.
Dippy Diers and Flo. Bennett.
O'ga Morselli Dolly Elsworthy.
Hobart and Hobbs. The Motramos.
Lala and Newton. Charlie Rich.

### CHELSEA PALACE.
Rehearsal at 12.
Ray Brothers to present
"More Splashes."

### SOUTH LONDON.
Rehearsal at 12.
Gelda-Penville Quartette.
Four Sisters Martelloni. Keyes and Kodey.
J. C. Glass and Mamie Grant. The Daros.
Gibbons Duo, etc.

### WALTHAMSTOW PALACE.
Rehearsal at 1.
Horace Hunter and Co.
Carlton and His Satellites.
The Great Anserouls. Denise and Jan.
Rich, Taylor and Partner. Maud Hughes.
O'Brien and Lady. Five McLeods.

### EUSTON.
Rehearsal at 12.
Gastang and Judge present
"Tarzan's Playmates."
Franco Piper. Jay Whidden. Amac.
Jack Warman. Okayama Troupe.
James Edison. Vanwy Chard.

### EAST HAM.
Rehearsal at 12.
Carl Hertz. Ellwanger and Livingstone in "All Wrong."
Dan Bros., and Sheary. Bert Groves.
Woodward and Page. Elsie Bower.
Gerbola Trio.

### TOTTENHAM.
Rehearsal at 12.
Karno's "Mumming Birds"
Hart and O'Brian. J. H. Makefield.
Ada Durham. Wilf. Burnand.
Florence Irving. Dorothy McBlain.

### BRIXTON EMPRESS.
Rehearsal at 12
Gilday and Fix. Earl and Klein.
Fayre Four. Medini Trio. The Martinis.
Fred Keeton. Billy Housini.
April Pendarvis.

### WATFORD PALACE.
Rehearsal at 2.30.
Ventom Swift's 1922 Edition of
"All Aboard."

These Calls are communicated by the Management for the information of Artists without prejudice.

**Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.**

## MUSIC HALL CARDS.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
Feb. 27, Chelsea. P. A., Speenham-road, Stockwell, London.

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## OUR PORTRAIT GALLERY.

**Renda Rudd.**

*As principal girl in Ventom Swift's "Babes in the Wood," Miss Rudd proved consistently successful, her sprightly style commanding general praise. Miss Rudd tells us that she "banks on Feldmanism," and never fails to draw the interest of her audiences. Her big winner at the moment is "Ain't We Got Fun?"*

**Fred Morris.**

*It is said that Mr. Morris plays the cornet. A more correct description is to say that he makes his cornet sing.*

*Mr. Morris is also a fine vocalist, and his work in "Old Pal" has resulted in numerous high compliments being paid him. The combination of cornet soloist and singer is somewhat uncommon, but Mr. Morris proves that it is possible to be an artist in both rôles.*

## FOOTLIGHT FACTS.

**Variety.**

The performer who visits Feldman Building these days "gets there" in two senses. The new season's winners are on view, and

RENDA RUDD.

what a selection! Truly, Feldmanism caters for every taste.

**Seventy per Cent.**

Arthur Cowen, who is the popular musical director at Penge Empire, does a lot of work in dance connection. Writing on Feb. 19, Mr. Cowen says: "At the dance last night, which proved an immense success, fourteen out of twenty items on the programme were from the Feldman catalogue."

**All Going Well.**

"Mississippi" is justifying all the good things said about it. Here's Betty and Billy Burne writing to say that they have produced it with great success. They add that "Chinky Lee" and "I Thought You Loved Me" are also in the swim of success.

**A Round Dozen.**

"What a Night!" Company will be at the Elephant and Castle on March 27, and Jack Vincent, who has many good things to say about this revue—in which he figures conspicuously, by the way—tells us there will probably be a round dozen of Feldman numbers in the programme.

**What the Panto. Missed.**

Evelyn Grace, as we mentioned the other week, was prevented from singing "Old Pal" in panto. She now writes: "I only wish Mr. Jazon could get along to hear me in 'Old Pal' now, as he would realise what a big thing the panto. missed."

**Something New.**

On pantomime tour, Nell Calvert made a sensational success in "Margie" and "Down the Trail." Nell is now going round the same territory with her single act, and very wisely decides to tap Feldmanism for fresh attractions. *And we have them!*

**Harmonising.**

In "Amazon," Lola and Evelyn are harmonising to "some" tune. Like all other good Feldmanists they want more of the same successful material.

FELDMAN'S

FASCINATING

FOX-TROT SONG

CROONING

NOW RELEASED.

*Band Parts Ready,*

*2/- per set.*

B. FELDMAN & CO.

SOLE AGENTS FOR M. WITMARK & SON.

## FOOTLIGHT FACTS.

**All Winners.**

"During the season," say King and Williams, the "Breezy Sailors," "we have worked numerous Feldman numbers, including 'Oh! Reuben!' 'Rose,' and 'Down at Casey's Cabaret,' and we found them all winners." They feel that Feldmanism is a rare tonic, and are, as wise men, keeping up the course.

**Daisy's "Ma."**

Daisy Wood tried out "Ma" at Dublin and wired the result as follows: "'Ma' tremendous success. Regards and thanks." There's music in "Ma"!

**At Home in Any Company.**

Feldmanism, J. H. Squire says, is never out of place. Mr. Squire's Celeste Octette under the leadership of Charles Williams played at the Apollo Theatre recently to a high-class audience, submitting such numbers as Haydn's 13th Symphony (Finale) and Liszt's Rhapsodie Hongroise No. 2. It is a tribute to Feldmanism that "Ain't We Got Fun?" took its place in this classical company naturally and successfully.

**Feldmanism First.**

Harry Arthurs, starring in "Frivolities," tells us Feldmanism is always first. He

FRED MORRIS.

writes: "I must tell you what an enormous success Miss St. Clair and myself made with 'Amazon' at Leicester. One paper gave us half a column of glowing praise. 'I've Had a Good Time With the Girls' is another attraction, and Miss St. Clair is putting on 'Mississippi,' with which number she is very much in love."

**Reading's Report.**

There appeared at Reading the other week the Royal Welsh Ladies' Choir, and a report to hand is highly appreciative of the fine work of Mildred Lois in "Tea Leaves," and Towyne Thomas in "Ain't We Got Fun?" Both ladies were warmly applauded.

**With "Go" In It.**

Smith and Johnson want a song after the style of "Georgia Town," "something with 'go' in it," they say. They know they are safe in defining their wants exactly, as Feldmanism can always be depended upon to supply the demand. "Kentucky" and "Mary From Maryland" figure in Smith and Johnson's winning list just now.

**Following On.**

"I want to follow on my present successful songs, which are 'She May Be Good' and 'The Woman in Room 13,' and I am sure Feldman's can deliver the goods—Will Hind (Principal Girl, Walter Bishop's 'Dick Whittington')." Feldman's are and will have much pleasure in keeping Vera in touch with "the goods."

**In Hospital.**

We regret to learn that Jenny Robins, enthusiastic and capable Feldmanist, is lying ill at Joyce Green Hospital, Dartford.

Here's wishing her a speedy and complete recovery.

**"A Trip to Paris."**

E. B. Seener's production, "A Trip to Paris," features "I'm Mighty Lucky," "Moonlight," "I've Had a Good Time with the Girls," and "Nesting Time."

THE SUN OF FELDMANISM NEVER SETS

London: Printed for the Proprietors of "The Era," 35, Wellington-street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane-street, High Holborn. Wednesday, March 1, 1922.